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BROWNE AND NOLAN'S GREEK CLASSICS

EURIPIDES

HECUBA

Edited, with Introduction, Notes, and Vocabulary

BY

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FOREWORD

THIS edition is primarily intended for junior students. For this reason I have used Murray's standard Oxford text, omitting the *apparatus criticus*, and confining textual discussion to such points as affect the sense and are therefore treated in the commentary. Whenever Murray's text has seemed to me unacceptable, I have not hesitated to say so, but I have offered no emendations or alterations of my own. Even beginners may find textual questions to have some interest when it is shown how they are related to the meaning. I have cut down grammatical notes to the minimum, and made the vocabulary as brief as possible, believing that the sooner the student is taught to use a dictionary the better. On the other hand, it may be thought that I have given too frequent quotations of, or references to, parallels from other texts whether in point of idiom or of meaning. My reason is a desire to help in awakening the student's literary interest—which I take to be the chief object of his learning Greek—at as early a stage as possible.

For the commentary I have drawn extensively on Weil's edition in his *Sept Tragédies d'Euripide*, on Méradier's edition in the Budé series (especially his introductory notice) and on the school editions of Hadley (Pitt Press Series) and Jeffery (University Tutorial Series). In compiling the vocabulary, my indebtedness to the school editions of Bond and Walpole (Macmillan) and Upcott (Bell) will be obvious. For the Introduction, a new work, Philip

FOREWORD *

Whaley Harsh's *Handbook of Classical Drama* (Stanford University Press, California, 1944), came into my hands at exactly the right moment, and I should like to recommend its inclusion in every school library. On the difficult question of the choral metres, which I have tried as far as possible to elucidate, I owe most to Wilamowitz, *Griechische Verskunst*, and Schroeder, *Euripidis Cantica*, but have on occasion departed from both.

To Mr. W. H. Porter of Cork, and Professor T. A. Sinclair of Belfast, who have helped in the work of proof-correction, I return my warmest thanks.

MICHAEL TIERNEY.

January, 1946.

INTRODUCTION

I—TRAGEDY.

EARLY DEVELOPMENT.—Aristotle tells us that Tragedy sprang from the Dithyramb, an elaborate ritual consisting of a song and dance performed by a Chorus of fifty in honour of the god Dionysus. The subject of the Dithyramb was originally a sacred story concerning the god's wonderful birth or his punishment of those who refused his worship, and the dance which formed part of it was of an imitative character. Early in the sixth century B.C., other stories began to be occasionally used instead of those concerning Dionysus. From about 535, in connection with the Athenian spring festival called the Great Dionysia, the leader of the Chorus became separated from it and took on the function of an actor (Greek ὑποκριτής, “answerer,” so called because he answered the song of the Chorus with a speech in recitative style). The first to take this revolutionary step was **THESPIS**, after whom associations of actors are still called Thespians. The new kind of performance initiated by him was called *Tragedy* (τραγῳδία), a word which means “goat-song,” because the Dithyramb from which it took its origin was associated with the sacrifice of a goat, an animal supposed to incarnate the god. The more general word *Drama* means simply “action” and was applied from an early date to the whole combination of sacrifice, song, and imitative dance.

AESCHYLUS.—Real drama in our sense was not possible until a second actor was introduced beside the first, thus permitting the development of *dialogue*. This was the work of **AESCHYLUS**, who thus became the second founder of Tragedy. Born in 525 B.C., he was active as a dramatist from about 500 till his death in 456. As well as making dialogue the vehicle for dramatic action, he also carried further the tendency to substitute heroic subjects for Dionysiac, thus becoming a pioneer in the development of the *plot*. He is said to have described his tragedies as “slices from the great banquet of Homer.” After him, the history of Tragedy is in one aspect that of the victory of plot and dialogue over dance and song, of the actor over the Chorus.

SOPHOCLES.—His great successor, **SOPHOCLES** (born 495, active from 468 to 406), is credited by Aristotle with the introduction of a third actor and scene-painting. He is also said to have finally fixed the number of the Chorus at fifteen: the Chorus in Tragedy seems to have been always smaller than in the Dithyramb, and was only twelve before Sophocles. In his hands, Tragedy may be said to have reached its classic perfection of form and style. It had become the chief literary expression of the Attic genius, in which the already very rich material of Greek epic and lyric poetry was further enriched, expanded, and used as a medium for the most profound poetic treatment of contemporary problems.

THE THEATRE.—The theatre (*θέατρον*, “show-place”) in which tragedies were produced at the Great Dionysia was part of the sacred precinct of the god, whose priest had a special front seat at performances. In the fifth century it was a semicircular

hollow, south of the Acropolis Hill, its sides and back slopes filled with tiers of wooden seats. In the centre of the hollow was the flat circular dancing-floor (*όρχήστρα*, whence our *orchestra*) round an altar (*θυμέλη*) of the god. On the far side of the orchestra from the audience was the wooden booth (*σκηνή*, whence our *scene*), in front of which the actors performed. It now seems certain that there was no stage, only at most some steps leading up from the orchestra to the front of the booth. The Chorus performed its dances round the *θυμέλη*, the actors moved and spoke before the *σκηνή*, which served as background and was decorated with appropriate paintings. Elaborate scenery was unknown, and changes of scene were very rare, but certain mechanical devices were in use, and Aeschylus in particular was famous for his partiality to them. An example of such a device was the *μηχανή* (*machina*, machine), by means of which gods, ghosts, and other preternatural beings were swung or made hover above the *σκηνή* (cp. l. 32 of this play).

PLAY-PRODUCTION.—Tragedies were produced in competition, and prizes were awarded on the verdict of a committee of ten judges. A poet wishing to compete applied to the Archon Eponymus, who appointed a Choregus (*χορηγός*), a rich citizen who bore the expense of training and dressing the Chorus. Normally the poet himself taught the Chorus and actors their parts; hence the verb *διδάσκειν* is equivalent to the English verb “to produce,” in reference to a play. Each poet competed with four plays, three of which were tragedies and the fourth a play called a Satyric Drama, in which a tragic plot was treated in burlesque fashion. The three

tragedies were known as a *trilogy*, the group of four plays as a *tetralogy*.

SPECIAL FEATURES.—The differences between ancient and modern Tragedy were very wide indeed. Ancient Tragedy formed part of a religious festival, was played in the open air in daylight, and consisted, for about a third of its length, of a series of elaborate semi-ritual hymns sung by the Chorus to the accompaniment of specially-composed music and a complicated dance. The poet was at once dramatist, composer, choreographer, and producer, and in early times chief actor as well; the first poet to give up acting in person, we are told, was Sophocles, on account of the weakness of his voice. As there were only three actors, dialogue as well as lyrics had a formal quality. Actors and Chorus alike wore masks, and the former had special high-soled shoes to increase their height. Plots were almost invariably drawn from heroic legend, but it is a mistake to suppose that their outlines were always well known. On the contrary, the poets exercised the greatest freedom of invention, and it was in order to give the audience some idea of the story that devices like the Prologue and the *Deus ex Machina*, so beloved by Euripides, were used. The three great dramatists have never been excelled and rarely equalled for their power of producing suspense, surprise, and excitement in an audience, and they exploited many varied means, both literary and theatrical, for this purpose. Owing to the number of citizens trained every year for the competing Choruses, a high level of technical competence was widely diffused. This gave the whole Attic drama a communal character entirely foreign to our theatre, and kept the standard of criticism very high.

II—EURIPIDES.

LIFE.—The last of the three great tragic poets was born, according to tradition, on the island of Salamis, and on the very day of the great naval victory won there over the Persian fleet (September, 480 B.C.). His father's name was Mnesarchus, his mother's Cleito, and in spite of certain stories deriving from the jibes of comic poets, his family was probably well-to-do. He seems to have come early under the influence of the philosopher Anaxagoras, and among his friends were the latter's disciple, Archelaos, the Sophists Protagoras and Prodicus, and Socrates, who was at least ten years his junior. At any rate, the doctrines of all these men are constantly reflected in his extant work ; and in the Alexandrian *Life* of him by Satyrus, discovered in 1912, we are told that in his play, *The Cretans*, he sketched the whole philosophy of Anaxagoras in three lyric periods. Even in his lifetime he had a reputation for learning, and is one of the earliest Greeks said to have possessed a library. His first trilogy, *Daughters of Pelias* (including the story of Medea), was produced in 455, a year after the death of Aeschylus ; but he won no prize till 442, and was put first only five times in his life. After 408, he retired from Athens to the court of King Archelaos of Macedon, in whose honour he wrote a play, *Archelaos*, now lost. He died at Pella in the summer of 406, having been torn to pieces, according to one legend, by the hunting-dogs of his royal host. After his death, his son produced at Athens his three last plays, *Bacchae*, *Iphigeneia in Aulis*, and the lost *Alcmeon in Corinth*. There is a touching story that on the news of his death the veteran Sophocles

appeared in the theatre in mourning, and that the audience wept.

HIS REPUTATION.—Euripides seems to have enjoyed in his lifetime only a limited popularity among his own people. He was particularly obnoxious to conservative Athenians because of his unorthodox views on religion and morality. This is evident from the frequent severe criticisms of his work found in the comedies of Aristophanes (*Acharnians*, *Thesmophoriazusae*, and especially *Frogs*). On the other hand his plays seem to have been well liked by the common people, and outside Athens his fame was very great even in his lifetime. Thus we are told that some of the Athenian prisoners at Syracuse in 413 were saved because they knew his work by heart ; and Milton has familiarised English readers with the story of how

*the repeated air
Of sad Electra's poet had the power
To save th' Athenian walls from ruin bare*

after Lysander's victory in 404. In the century after his death, the fame of Euripides spread all over Greece. His influence on the New Comedy (late fourth and third centuries) was enormous, and through this and the much later tragedies of Seneca he became one of the chief indirect sources of modern drama. An amusing story from Lucian tells how on one occasion in the time of King Lysimachus (306–281 B.C.) the people of Abdera in Thrace, after an epidemic of some kind of influenza, were seized with a craze for singing and recitation, and went about pale and thin repeating a famous speech of Perseus from his *Andromeda* (now lost) about the power of Love.

HIS WORK.—Our present text of Euripides goes back ultimately to a selection of ten of his plays made for school use in the second century A.D., and to the chance survival of nine others from an edition of his collected works in alphabetical order. This gives us nineteen plays out of a recorded total of ninety-two. One of the nineteen is a Satyric Drama, *The Cyclops*, another, *Rhesus*, seems to have been worked over, perhaps by his son. The ten plays above referred to are: *Hecuba*, *Orestes*, *Phoenissae*, *Hippolytus*, *Medea*, *Alcestis*, *Andromache*, *Rhesus*, *Troades*, *Bacchae*. The nine are: *Helen*, *Electra*, *Heracles*, *Heracleidae*, *Cyclops*, *Hiketides (Suppliant Women)*, *Ion*, *Tauric Iphigeneia*, *Iphigeneia in Aulis*. We possess also a large number of fragments from plays now lost, but quoted extensively in ancient works; and in recent times considerable additional fragments have been recovered from papyri, giving us large parts of *Antiope*, *Hypsipyle*, and two plays called *Melanippe*.

CHRONOLOGY OF PLAYS.—The following is a list of the plays of Euripides of which the dates are recorded:

- 455 : *Peliades* (trilogy).
- 438 : *Cretan Women*, *Alcmeon in Psophis*, *Telephus*, *Alcestis*.
- 431 : *Medea*, *Philoctetes*, *Dictys*, *Theristae*.
- 428 : *Hippolytus*.
- 415 : *Alexandros*, *Palamedes*, *Troades*, *Sisyphus*.
- 412 : *Andromeda*, *Helen*.
- 408 : *Orestes*.
- 406 : *Bacchae*, *Iphigeneia in Aulis*, *Alcmeon in Corinth* (all posthumously produced).

It will be noted that we have records of several

Tetralogies and of one complete Trilogy. The list for 415 is especially noteworthy as giving us the only complete Euripidean Tetralogy dealing with a continuous subject of which one play has been preserved. Normally there was no connection between the plots of the plays which made up his Tetralogies. The earliest extant play, *Alcestis*, is not strictly a tragedy, but stands in a class by itself. Though serious in tone, it took the place of a Satyric Drama, and like some of the poet's latest plays (see below) has a happy ending.

Probable dates for other extant plays are: *Heracleidae*: before 427; *Andromache*: 426; *Hecuba*: before 423; *Heracles*: before 422; *Suppliant Women (Hiketides)*: 421; *Ion*: 417; *Electra*: 413; *Tauric Iphigeneia*: 411-09; *Phoenissae* (with *Oinomaos* and *Chrysippus*): 409. *Hypsipyle* and *Antiope* were probably produced along with *Orestes* in 408. The date of *The Cyclops* is quite uncertain, and *Rhesus* may belong to the fourth century. There are a few other plays, now lost, which we can only date as early (before 420) or late (after 420). Early are probably *Bellerophon*, *Cresphonites*, *Cretans*, *Oineus*, *Phoinix*, *Stheneboia*, *Theseus*, *Thyestes*. Late are probably *Alope*, *Antigone*, *Auge*, *Ixion*, *Oedipus*.

DEVELOPMENT.—We are obviously not in a position to form any final judgment on the development of Euripides as a dramatist. The earliest of his extant tragedies, *Medea*, was written when he was nearly fifty, and we know very little of what preceded it. It is, however, both possible and helpful to attempt a general classification of the plays known to us.

1. After *Alcestis* comes a group of great tragedies in which women especially are shown in the grip of some-

overmastering passion such as revenge (*Medea*) or love (Phaedra in *Hippolytus*). Such plays as *The Cretans* and *Stheneboia*, in which old legendary love-affairs were presented in this way, with great realism and a rich display of rhetorical skill, particularly shocked the poet's conservative critics, who also took exception to his presentation in *Telephus* of a king disguised in rags as a beggar.

2. With the beginning of the Peloponnesian War in 432, Euripides seems to have entered on a strongly patriotic phase. Already in *Medea* we get a splendid chorus (824, f.) in praise of Athens. The next ten years saw a series of tragedies, from *Heracleidae* to *The Suppliant Women*, in which the glory of Athens is a leading theme and is accompanied by denunciation of Sparta, as in *Andromache*. To this class belonged the lost *Aigeus*, *Theseus*, *Erechtheus*, and we find the same theme prominent in *Heracles* and in the somewhat later *Ion*. During this phase, too, Euripides developed greatly his very characteristic fondness for obscure Attic legends and cults as subjects for his plays.

3. During the period from the Peace of Nicias to the Athenian disaster in Sicily (421–413) the poet's mind seems to have turned against war and even against patriotism, and he seems definitely to have abandoned all idea of purpose or meaning in the world. This extreme pessimism is felt for the first time in *Hecuba*, when Talthybius suggests that Chance, not Zeus, is supreme (see note on 491). In *Heracles* it runs side by side with the poet's still vigorous Athenian patriotism: an old tale, little if at all used for tragic purposes, is altered so as to give it a very pessimistic turn, and ridicule is thrown on "the

wretched tales of poets" which have so far been the groundwork of Tragedy. The Trilogy containing *The Troades* was perhaps the supreme expression of this pessimism ; in its depiction of the hopeless and meaningless horrors of war it is almost the exact contrary to the earlier patriotic plays. In *Electra* we find another manifestation of the same spirit. Here a famous legend, which had served Aeschylus as material for the noblest spiritual teaching, is presented as a human problem in a cold, rational, "modern" light, and found not noble but horrible.

4. This belief in the sovereign power of Chance is combined with a view which Euripides took over from the Sophists and which we find recurring in all stages of his work : the view that religious practices and the doctrines which justified or explained them were not *natural* but *conventional*. This view was expressed in the famous antithesis between φύσις (nature or growth) and νόμος (law or convention) which we find touched upon in almost every one of his plays (see note, 592-602). Its effect on Euripides was to make him reject, not merely such accidental manifestations of Greek paganism as oracles and blood-sacrifices, but the whole pagan pantheon, and substitute for it a kind of Deist belief in an inscrutable Power, which could as readily be identified with Chance as with anything purposeful or rational. Unfortunately, in thus rejecting a very imperfect religion, Euripides was also rejecting the whole complex of beliefs which made Tragedy possible. Blind Chance, as Aristotle was to perceive, is more suitable to be a comic than a tragic force. The plays of the period from 413 to the death of Euripides are no longer tragedies in the old sense of the word.

though they preserve the tragic form, and though the poet's skill in plot-construction, and his power of devising highly dramatic situations, are almost more brilliant than ever. They are plays of romantic and sensational adventure like *Helen* and *Tauric Iphigeneia*, exciting dramas of intrigue like *Ion* (whose date is perhaps a few years earlier), *Electra*, *Orestes* and *Iphigeneia in Aulis*, or colourful and emotional "cavalcades" like *The Phoenissae*. In almost all, Chance is the driving force of the action, and there is a strong tendency to happy endings and poetic justice. Plots depart more than ever from the old canonical forms (never very fixed, as we have seen), while the Chorus becomes an interesting and beautiful survival, largely external to the action. In the end its songs are altogether irrelevant interludes at certain points, and the plots have become so original that it needs only a short step to abandon the traditional names of the characters. With all this went a continuous advance in realism and refinement of dialogue. These various developments found their natural term in the New Comedy, and Menander is the real successor of Euripides.

III—HECUBA.

STRUCTURE.—Like *Heracles*, which may have been a companion piece (see below), *Hecuba* is in structure a "diptych"; that is to say, it contains two successive themes loosely linked together and given unity by the predominance in both of a single character. The play is sometimes criticised for this looseness of structure, but one of its attractions is the great subtlety and skill with which the defect, if it be a defect, is mitigated.

The two parts are of almost exactly equal length. The drama of Polyxena's fate ends at line 656, with the end of the Second Stasimon, and the remaining 639 lines are devoted to Hecuba's discovery of the fate of Polydorus and her revenge on his murderer. Each part has the chief features of an Aristotelian plot, Recognition, Reversal, Messenger's Narrative, and Dirge. There are, of course, subtle differences : thus in the first part the Dirge is a prolongation of the Parodos and is joined in by Hecuba, Polyxena, and the Chorus, while in the second it is almost a monologue by the odious victim, Polymestor. So too the Narrative in the first part is spoken by the Herald, Talthybius, while in the second Polymestor, isolated and without sympathisers, speaks it himself. Each part also has its own Agon or Debate ; but in the second part this is duplicated. There is a close resemblance between Hecuba's debate with Odysseus in the first part and her debate with Agamemnon in the second, but whereas the earlier one ends in failure for the queen, the later ends in her success. It is followed by her debate with Polymestor, which takes the standard form of a trial-scene.

UNITY OF PLAY.—Unity is ensured principally by the character of Hecuba herself. In this respect the play closely resembles *The Troades*, produced nearly ten years later. There also Hecuba is continuously present, and the separate divisions of the action (in this case three) are united by reference to her. But whereas *The Troades* is a powerful and moving series of vivid *tableaux*, *Hecuba* is a single cumulative process in which every stage leads towards the queen's terrible revenge. Her character thus makes the play an interesting half-way-house between *Medea*, which

is pure revenge-drama, and *The Troades*, which is a panorama of the fall of Troy.

A second device for mitigating the looseness of the plot is the Prologue spoken by the ghost of Polydorus. Usually the speaker of the Euripidean Prologue is an omniscient god, and its purpose is very often to set the background for an unfamiliar plot. Polydorus, by his phantom presence, is here himself the background for the second part of the play; but his speech is carefully confined to the chief event of the first part, the sacrifice of Polyxena. We get from him no hint of the drastic action his mother will take on finding his body. The Prologue is followed by Hecuba's announcement of her double dream, in which the fates of both her children, and thus the two parts of the play, are again darkly joined. There are many other scarcely visible links: thus the body of Polydorus is found by an old servant sent to fetch water for Polyxena's burial, and on first seeing it his mother thinks she still sees Polyxena's corpse. So too the presence of Agamemnon, all-important in the second part, is motivated by his desire to speed Polyxena's burial.

SOURCES OF PLOT.—It is generally agreed that Euripides took the outline of the plot for the first part of *Hecuba* from a lost tragedy of Sophocles, *Polyxena*. We are in fact told this by the Scholiast on line 1: τὰ περὶ Πολυξένην ἔστιν εὑρεῖν πάρα Σοφοκλεῖ ἐν Πολυξένῃ. Sophocles in turn had many predecessors. The story was first told in the Cyclic epic called *Sack of Ilion*, and figured afterwards in poems by Stesichorus, Ibucus, and Simonides.¹ In Sophocles, as well as in his sources, the ghost of

¹ Full account in Pearson: *Fragments of Sophocles*, vol. II, 161, f.

Achilles played a very important part, and the scene in which it appeared is highly praised in the treatise *On the Sublime*. Euripides varies the effect by having the story of this famous apparition told by another ghost invented by himself. A slighter addition made by Euripides to his Sophoclean materia is the willing acceptance of her fate by the heroine,¹ a characteristic which joins her to a long line of Euripidean heroines, from Alcestis down.

If the story of Polyxena's sacrifice owes much to Sophocles, that of Polymestor's crime and Hecuba's revenge is almost entirely original. There is no trace of it in earlier literature, and certain details in later accounts (such as that in *Aeneid* iii, 41, f.), suggest that at most Euripides may have drawn on a local Thracian legend which explained the presence on the Chersonese coast of an oracle of Polydorus and a cairn for Hecuba. We are justified in thinking that the whole of the revenge is an example of the poet's own invention. It abounds in striking devices like the "asides" in the scene with Agamemnon (see note at head of Third Epeisodion, 658-904) and the well-sustained suspense regarding the nature of the punishment of Polymestor.

The location of the play on the Thracian side of the Hellespont is rendered necessary by the use of the ghost of Polydorus for the Prologue; but it has led Euripides into a slight difficulty regarding the sacrifice of Polyxena. In all earlier versions of the story, the tomb of Achilles, where the sacrifice took place, was on the Asiatic side, close to Troy. We are carefully kept in the dark in the play (narrative of

¹ I here follow Méradier's suggestion; see note 2, p. 170, in the introductory *Notice* to his edition of the play.

Talthybius, 518, f.) as to whether or not the whole Greek host *returned* to the Asiatic side for the sacrifice. The Scholiast is puzzled by this silence; his note on line 521 is a good example of intelligent ancient criticism: παρῆν μὲν ὄχλος· αἴτημα σκηνικόν. πῶς γὰρ τοῦ Ἀχιλλέως ἐν τῇ Τροίᾳ θανόντος τοὺς Ἑλληνάς φησι πρὸ τοῦ τύμβου αὐτοῦ θύειν ἐν Χερρονήσῳ ὄντας;

DATE.—The date of *Hecuba* is partly fixed by the parody of line 172 in Aristophanes' *Clouds*, line 1165. As *The Clouds* was first produced in 423, and as there is no reason for believing this passage to belong to a later edition, we thus have that year as a *terminus ante quem* for *Hecuba*. A rather weaker *terminus post quem* is afforded by the reference in the First Stasimon (see note, 455–65) to the Delian festival revived during the winter of 426–5. It is also possible that there is in the Second Stasimon (see note, 650) a reference to the Spartan defeat at Sphacteria in 425. These indications together point to the spring of 424 as the most likely date for the first production of *Hecuba*. It is probable that *Heracles* was produced also in that year, as suggested by Parmentier in his edition of the latter play. (*Notice*, p. 16.) If the two belonged to the same Tetralogy, this would account for some curious parallels between them. Such are their “diptych” structure, their references to Chance as supreme over human affairs, and the fact that the revived Delian festival, mentioned above, is also referred to in *Heracles* (line 687).

IV—METRES.

1. IAMBIC TRIMETER.—This is the ordinary metre of dialogue. Aristotle calls it the most conversational of all metres, and says that it took the place of the less refined Trochaic Tetrameter. As its name indicates, it consists of three Iambic *metra* :

˘—˘— | ˘—˘— | ˘—˘˘ | ,

but it is commonly scanned as consisting of six *feet*. The first syllable of each metron and the last syllable of the Trimeter may be either short or long (*syllabanceps*). This is usually expressed by saying that a Spondee (— —) can take the place of an Iambus in the first, third, and fifth foot. A Dactyl (— — —) may take the place of the Spondee at the beginning of the first and second metron (first and third foot) and an Anapaest (— — —) at the beginning of the first. With proper names, Anapaests may be used instead of any Iambus except the last. “ *Resolution* ” (the substitution of three short syllables for an Iambus) was allowed sparingly by Aeschylus, Sophocles and in his early plays by Euripides; from *Hecuba* on it may occur anywhere except in the third metron (fifth or sixth foot). *Caesura* (division of words within a foot) occurs always in the second metron, in its first or second foot or in both (third or fourth foot of the line). When a line is divided between two speakers (ἀντιλαβή, see 1284, 1285) the break coincides with the Caesura.

If the first syllable of the third metron is long, it must not be followed by a Caesura. This is the rule known as “ *Porson’s Pause* ”; it can also be expressed by saying that if a Trimeter ends with a word in

the form of a Cretic (— — —) the syllable preceding that word must be short (the fifth foot must be an Iambus). The only exception allowed is when the word preceding the Cretic is itself a word of one syllable.

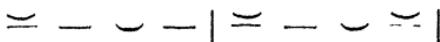
2. ANAPAESTIC VERSE.—The Anapaest (— — —) was regarded as a marching rhythm, and is regularly used for the song sung by the Chorus as it takes its place in the orchestra or goes off at the end. In *Hecuba* the queen enters before the Chorus and both chant in Anapaests ; so does the Chorus as it goes off (59—153, 1293—5). The exchange between Hecuba and Polyxena in the Parodos (154—215) is in a peculiar form of Anapaestic rhythm in which Spondees predominate, thus making it akin to Dochmiac (see below).

Anapaests are scanned like lyric verse, in *cola*, which are normally Dimeters, though Monometers occur frequently. Spondees may take the place of Anapaests all through, and Dactyls in all places except the last. Only the last syllable remains fixed ; it must be always long. This feature gives a sequence of Anapaestic Dimeters the appearance of being continuous, and is called *Synapheia* or “linking.” A sequence of Anapaests normally ends in a Dimeter which is a syllable short, or *catalectic*. It thus consists of three Anapaests or their equivalents, followed by a single syllable which may be either short or long (*syllaba anceps*). This catalectic Dimeter is called a Paroemiac, because of its frequent use as a verse-form for proverbs (*παροιμίαι*), as in *οίνος καὶ παιδες ἀληθεῖς*.

3. DOCHMIAC VERSE.—This derives its name from the Greek word *δόχμιος*, “aslant,” because metricalians in trying to analyse it felt that it cut across all their

rules. Its characteristic is its extreme irregularity, which makes it well fitted for the expression of great emotion. Unknown except in Tragedy, it is there the normal metre of the dirge (κομμός, θρῆνος). Its basis is the Dōchmiac Metron which may be analysed into a combination of Iambics and Cretics (— — — —), or Trochees and Cretics (— — — —), but over thirty different forms of this basic metron occur. Like all lyric metres it is usually composed in Dimeters; what gives it its irregular appearance is the fact that resolution of longs into two shorts and the reverse substitution of a long for two shorts are universally allowed. The Bacchius (— — — or — — —), the Tribrach (— — —) and even the Choriamb (— — — —), frequently occur among Dōchmiac metra, which may also consist entirely of short or long syllables. The latter or spondaic form is almost indistinguishable from a variety of the Anapaestic Dimeter, and is to be found in the scene between Hecuba and Polyxena at the end of the Parodos (154–215). This is very effective for the expression of abject grief. Often Dōchmiacs occur in scenes of excitement combined with or answered by Iambic Trimeters; an example is the scene 681–722, which is really a Kommos for Polydorus. The chant of the Chorus, 1024–33, and the wild lament of Polymestor, 1056–1106, are further examples of this rhythm.

4. LYRIC METRES.—The simplest lyric metres were the Iambic and the Trochaic. Of these the latter does not occur in *Hecuba*, the former only in combination with the Aeolic rhythms which are preponderant. As with other metres, the normal Iambic colon was the Dimeter :



but Trimeters also occur, always in irregular forms, permitting constant resolution. In Iambic Dimeters, the *Cretic* or *Bacchius* (— — — or — — —) are very frequently found substituted for one metron, as at 629–30, 634.

Aeolic rhythm is based on the Choriamb (— — —), which is usually found associated with four free syllables in the Aeolic or Choriambic Dimeter, as at 469–471, 636, 645, etc. Catalectic forms are frequent, the Choriamb being preceded or followed by two syllables as at 637, 646. Other catalectic forms have special names, such as the *Adonius* (— — — —), where only one syllable follows the Choriamb, and the *Versus Aristophanicus* (— — — — — — —). *Lydia dic per omnes*) where three syllables, a Bacchius, follow it. Examples are 450, 461.

A favourite variety of the Choriambic Dimeter has the Choriamb in the middle, preceded and followed by two syllables. This is the colon called *Glyconic*, after Glycon, an unknown poet. Examples are 445, 447, 448, 635, 905, 910–12. A catalectic form is called *Pherecratic* after a famous comic poet. Examples are 444, 909. Another form, called *Telesillean* after an Argive poetess, has dropped its first syllable (acephaly). Examples are 451, 466, 467. A still shorter form of this colon has dropped both first and last syllables. It is known as the *Reizianum*, after the German scholar, Reiz, who identified it. In this play it does not occur in isolation, but at 655 is preceded by an Anapaest to make a kind of Trimeter ($\chiέρα \deltaρύπτεται \tauε \pi\alphaρειάν$, — — — / — — — — — — —).

The Dimeter could also be lengthened by various other means. One such lengthened Dimeter is seen at

631, where a syllable has been added to the end of the Glyconic. This is a well-known colon, called *Hipponacteum* after the satirist Hipponax. At 652 we find two short syllables prefixed to the Versus Aristophanicus, and at 913-14 a Cretic. A similar verse is 951-2, where the Versus Aristophanicus is preceded by a Dactyl. This is best known as the last colon of the Alcaic stanza : *virginibus puerisque canto*. Another well-known colon of this kind is 446, where three syllables (— — —) have been added to the end of the Glyconic. This colon was used by Sappho, and is called the Sapphic Hendecasyllabic, but is better known as *Phalaecian*, after a much later poet. It became a favourite Latin metre, and is well known from Catullus and Martial (*cui dono lepidum novum libellum?*). A form of this with resolution is seen at 453.

In the Third Stasimon, at 931, 941 and 945, occurs sporadically in conjunction with Iambics a colon which was very common in non-dramatic lyric. This is known as *Hemiepes*, and is really the half of the second verse of an elegiac couplet, consisting of two dactyls and a long syllable (— — — — — —). In conjunction with the *Epitrite* (— — — —) it was made the basis of Pindar's most frequent colon, the *Dactylo-Epitritic*. Here it occurs also in the Epode of the Second Stasimon, where in combination with an Iambic metron, it makes up the *Iambelegus*, a favourite colon with Horace.

In analysing choral metres, we first rely on the fact that the lyrics are built up in strophic form, strophe and antistrophe corresponding syllable for syllable. This structure was taken over by Tragedy from the great choral lyric of Stesichorus (about 600 B.C.) and

his successors, Simonides and Pindar. It is known as the *triadic* structure because of the triad consisting of strophe, antistrophe, and epode. The Epode could be added or omitted at the will of the poet; thus in this play the First Stasimon has no epode, but the second and third have. Within the strophe the poet had complete freedom in the variation of his *cola*, being controlled only by the musical accompaniment. Except for this freedom, the rhythms were very similar to the more fixed types found in the earlier Alcaic and Sapphic stanzas imitated by Horace, and the same *cola* were used in choral lyric, but with very much greater variety. The normal *cola* were Dimeters, but on occasion Trimeters were combined with them. Instead of being composed in fixed and rigid stanzas, *cola* were built up into *periods* within the strophe. As will be seen from the analysis prefixed to each ode, the periods are very frequently hard for us to recognise.

ΕΚΑΒΗ

ΥΠΟΘΕΣΙΣ ΕΚΑΒΗΣ

Μετά τὴν Ἰλίου πολιορκίαν οἱ μὲν "Ελληνες εἰς τὴν ἀντιπέραν Τρῳάδος Χερρόνησον καθωρμίσθησαν· Ἀχιλλεύς δὲ νυκτὸς δραθεὶς σφάγιον ἤτει μίαν τῶν θυγατέρων τοῦ Πριάμου. οἱ μὲν οὖν "Ελληνες τιμῶντες τὸν ἥρωα Πολυξένην ἀποσπάσαντες 'Εκάβης ἐσφαγίασαν" Πολυμήστωρ δὲ ὁ τῶν Θρᾳκῶν βασιλεὺς ἔνα τῶν Πριαμιδῶν Πολύδωρον ἐσφαξεν. εἰλήφει δὲ 5 τοῦτον παρὰ τοῦ Πριάμου δὲ Πολυμήστωρ εἰς παρακαταθήκην μετὰ χρημάτων. ἀλούσης δὲ τῆς πόλεως, κατασχεῖν αὐτοῦ βουλόμενος τὸν πλοῦτον φονεύειν δρμησει καὶ φιλίας δυστυχούστης ὡλιγώρησεν. ἐκριφέντος δὲ τοῦ σώματος εἰς τὴν θάλασσαν, κλύδων πρὸς τὰς τῶν αἰχμαλωτίδων σκηνὰς αὐτὸν ἔξεβαλεν, 'Εκάβη δὲ τὸν νεκρὸν θεασαμένη ἐπέγνω· κοινω- 10 σαμένη δὲ τὴν γνώμην 'Αγαμέμνονι, Πολυμήστορα σὺν τοῖς παισιν αὐτοῦ ὡς ἔαυτὴν μετεπέμψατο, κρύπτουσα τὸ γεγονός, ὡς ἵνα θησαυρούς ἐν Ἰλίῳ μηνύσῃ αὐτῷ· παραγενομένων δὲ τούς μὲν υἱούς κατέσφαξεν, αὐτὸν δὲ τῆς δράσεως ἐστέρησεν. ἐπὶ δὲ τῶν 'Ελλήνων λέγουσα τὸν κατήγορον ἐνίκησεν ἐκρίθη γάρ οὐκ ἄρξαι ὡμότητος, ἀλλ' ἀμύνασθαι τὸν κατάρξαντα. 15

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΠΟΛΥΔΩΡΟΥ ΕΙΔΑΛΟΝ

ΟΔΥΣΣΕΥΣ

ΕΚΑΒΗ

ΤΑΛΘΥΒΙΟΣ

ΧΟΡΟΣ [ΑΙΧΜΑΛΩΤΙΔΩΝ
ΓΥΝΑΙΚΩΝ]

ΘΕΡΑΠΑΙΝΑ

ΠΟΛΥΖΕΝΗ

ΠΟΛΥΜΗΣΤΩΡ

ΕΚΑΒΗ

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ

“Ηκω νεκρῶν κευθμῶνα καὶ σκότου πύλας
λιπῶν, ἵν’ Ἀιδης χωρὶς ὥκισται θεῶν,
Πολύδωρος, Ἐκάρης παῖς γεγώς τῆς Κισσέως
Πριάμου τε πατρός, ὃς μ’, ἐπεὶ Φρυγῶν πόλιν
κίνδυνος ἔσχε δορὶ πεσεῖν Ἐλληνικῶ,
δείσας ὑπεξέπεμψε Τρωικῆς χθονὸς
Πολυμήστορος πρὸς δῶμα Θρηκίου ξένου,
ὅς τήν^δ’ ἀρίστην Χερσονησίαν πλάκα
σπείρει, φίλιππον λαὸν εὐθύνων δορὶ.
πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρᾳ
πατήρ, ἵν’, εἴ ποτ’ Ἰλίου τείχη πέσοι,
τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου.
νεώτατος δ’ ἡ Πριαμιδῶν, ὃ καί με γῆς
ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὅπλα
οὔτ’ ἔγχος οἰός τ’ ἡ νέω βραχίονι.
ἔως μὲν οὖν γῆς ὅρθ’ ἔκειθ’ ὄρισματα
πύργοι τ’ ἀθραυστοί Τρωικῆς ἡσαν χθονὸς
“Ἐκτωρ τ’ ἀδελφὸς ούμὸς εὐτύχει δορὶ,
καλῶς παρ’ ἀνδρὶ Θρηκὶ πατρῷων ξένω
τροφαῖσιν ὡς τις πτόρθος ηύξόμην, τάλας.
ἐπεὶ δὲ Τροία θ’ Ἐκτορός τ’ ἀπόλλυται
ψυχή, πατρῷα θ’ ἔστία κατεσκάφη,
αὐτὸς δὲ βωμῷ πρὸς θεοδμήτω πίτνει
σφαγεῖς Ἀχιλλέως παιδὸς ἐκ μιαιφόνου,
κτείνει με χρυσοῦ τὸν ταλαίπωρον χάριν
ξένος πατρῷος καὶ κτανὼν ἐς οἴδμ’ ἀλὸς
μεθῆχ’, ἵν’ αὐτὸς χρυσὸν ἐν δόμοις ἔχῃ.

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κεῖμαι δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλω,
πολλοῖς διαύλοις κυμάτων φορούμενος,
ἄκλαυτος ἄταφος· νῦν δ' ὑπὲρ μητρὸς φίλης
Ἐκάβης ἀίσσω, σῶμ' ἐρημώσας ἐμόν,
τριταῖον ἥδη φέγγος αἰωρούμενος,
ὅσονπερ ἐν γῇ τῇδε Χερσονησίᾳ
μήτηρ ἐμή δύστηνος ἐκ Τροίας πάρα.

πάντες δ' Ἀχαιοὶ ναῦς ἔχοντες ἥσυχοι
θάσσουσ' ἐπ' ἀκταῖς τῆσδε Θρηκίας χθονός.
οἱ Πηλέως γάρ παῖς ὑπὲρ τύμβου φανεῖς
κατέσχ' Ἀχιλλεὺς πᾶν στράτευμ' Ἐλληνικόν,
πρὸς οἰκον εύθύνοντας ἐναλίαν πλάτην.
αἰτεῖ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην
τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν.
καὶ τεύξεται τοῦδ', οὐδ' ἀδώρητος φίλων
ἔσται πρὸς ἀνδρῶν· ἡ πεπρωμένη δ' ἄγει
θανεῖν ἀδελφὴν τῷδ' ἐμὴν ἐν ἥματι.

δυοῖν δὲ παίδοιν δύο νεκρῷς κατόψεται
μήτηρ, ἐμοῦ τε τῆς τε δυστήνου κόρης.
φανήσομαι γάρ, ὡς τάφου τλήμων τύχω,
δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.
τοὺς γάρ κάτω σθένοντας ἔξητησάμην
τύμβου κυρῆσαι κάς χέρας μητρὸς πεσεῖν.
τούμὸν μὲν οὖν ὅσονπερ ἥθελον τυχεῖν
ἔσται· γεραιᾶ δ' ἐκποδῶν χωρήσομαι
Ἐκάβη· περᾶ γάρ ἥδ' ὑπὸ σκηνῆς πόδα
Ἀγαμέμνονος, φάντασμα δειμαίνουσ' ἐμόν.
φεῦ·

ῶ μῆτερ ἥτις ἐκ τυραννικῶν δόμων
δούλειον ἥμαρ εἶδες, ὡς πράσσεις κακῶς
ὅσονπερ εὗ ποτ'· ἀντισηκώσας δέ σε
φθείρει θεῶν τις τῆς πάροιθ' εὔπραξίας.

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ΕΚΑΒΗ

ὅγετ', ὡς παῖδες, τὴν γραῦν πρὸ δόμων,
 ὅγετ' ὀρθοῦσσαι τὴν ὁμόδουλον,
 Τρωάδες, ὑμῖν, πρόσθε δ' ἄνασσαν.
 λάβετε φέρετε πέμπετ' ἀείρετέ μου
 γεραιᾶς χειρὸς προσλαζύμεναι·
 κάγω σκολιῷ σκίπωνι χερὸς
 διερειδομένα σπεύσω βραδύπουν
 ἡλυσιν ἄρθρων προτιθεῖσα.
 δ στεροπά Διός, ὡς σκοτία νύξ,
 τί ποτ' αἴρομαι ἔννυχος οὔτω
 δείμασι, φάσμασιν; ὡς πότνια Χθών,
 μελανοπτερύγων μῆτερ δνείρων,
 ἀποπέμπομαι ἔννυχον ὅψιν,
 ἦν περὶ παιδὸς ἐμοῦ τοῦ σωζομένου κατὰ Θρήκην
 ἀμφὶ Πολυξείνης τε φίλης θυγατρὸς δι' ὀνείρων
 [εἶδον γὰρ] φοβερὰν [ὅψιν ἔμαθον] ἐδάην.
 δ χθόνιοι θεοί, σώσατε παῖδ' ἐμόν,
 δις μόνος οἴκων ἄγκυρ' ἔτ' ἐμῶν
 τὴν χιονώδη Θρήκην κατέχει
 ξείνου πατρίου φυλακαῖσιν.
 ἔσται τι νέον·
 ἥξει τι μέλος γοερὸν γοεραῖς.
 οὔποτος ἐμὰ φρήν ὁδὸς ἀλίαστος
 φρίσσει, ταρβεῖ.
 ποῦ ποτε θείαν Ἐλένου ψυχάν
 καὶ Κασάνδραν ἐσίδω, Τρωάδες,
 ὡς μοι κρίνωσιν δνείρους;
 εἶδον γὰρ βαλιάν ἔλαφον λύκου αἴμονι χαλᾶ
 σφαζομέναν, ἀπ' ἐμῶν γονάτων σπασθεῖσαν ἀνοίκτως.
 καὶ τόδε δεῖμά μοι· ἥλθ' ὑπέρ ἄκρας
 τύμβου κορυφᾶς
 φάντασμ' Ἀχιλέως· ἥτει δὲ γέρας
 τῶν πολυμόρχθων τινὰ Τρωιάδων.
 90
 95

ἀπ' ἐμᾶς ἀπ' ἐμᾶς οὖν τόδε παιδὸς
πέμψατε, δαίμονες, ἵκετεύω.

ΧΟΡΟΣ

Ἐκάβη, σπουδῇ πρός σ' ἐλιάσθην
τὰς δεσποσύνους σκηνὰς προλιποῦσ', 100
ἴν' ἐκληρώθην [καὶ προσετάχθην]
δούλη, πόλεως ἀπελαυνομένη
τῆς Ἰλιάδος, λόγγης αἰχμῇ
δοριθήρατος πρὸς Ἀχαιῶν,
οὐδὲν παθέων ἀποκουφίζουσ',
ἀλλ' ἀγγελίας βάρος ἀραμένη 105
μέγα σοὶ τε, γύναι, κῆρυξ ἀχέων.
ἐν γάρ Ἀχαιῶν πλήρει ξυνόδῳ
λέγεται δόξαι σὴν παῖδ' Ἀχιλεῖ
σφάγιον θέσθαι· τύμβου δ' ἐπιβὰς
οἰσθ' ὅτε χρυσέοις ἐφάνη σὺν ὅπλοις, 110
τὰς ποντοπόρους δ' ἔσχε σχεδίας
λαίφη προτόνοις ἐπερειδομένας
τάδε θωῦσσων·

Ποι ὅντι, Δαναοί, τὸν ἐμὸν τύμβον
στέλλεσθ' ἀγέραστον ἀφέντες; 115
πολλῆς δ' ἔριδος συνέπαισε κλύδων,
δόξα δ' ἔχώρει δίχ' ἀν' Ἐλλήνων
στρατὸν αἰχμητὴν, τοῖς μὲν διδόναι
τύμβῳ σφάγιον, τοῖς δ' οὐχὶ δοκοῦν.
ἥν δ' ὁ τὸ μὲν σὸν σπεύδων ἀγαθὸν 120
τῆς μαντιπόλου Βάκχης ἀνέχων
λέκτρ' Ἀγαμέμνων·

τὼ Θησείδα δ', δρῦ Αθηνῶν,
δισσῶν μύθων ῥήτορες ἥσαν·
γνώμῃ δὲ μιᾶς συνεχωρείτην, 125
τὸν Ἀχίλλειον τύμβον στεφανοῦν
αἷματι χλωρῷ, τὰ δὲ Κασάνδρας

λέκτρ' ούκ ἐφάτην τῆς Ἀχιλείας
πρόσθεν θήσειν ποτὲ λόγχης.
σπουδαὶ δὲ λόγων κατατεινομένων
ἥσαν ἴσαι πως, πρὶν ὁ ποικιλόφρων
κόπις ἡδυλόγος δημοχαριστής
Λαερτιάδης πείθει στρατιάν
μὴ τὸν ἄριστον Δαναῶν πάντων
δούλων σφαγίων εἶνεκ' ἀπωθεῖν,
μηδέ τιν' εἰπεῖν παρὰ Φερσεφόνη
στάντα φθιμένων
ώς ἀχάριστοι Δαναοὶ Δαναοῖς
τοῖς οἰχομένοις ὑπὲρ Ἑλλήνων
Τροίας πεδίων ἀπέβησαν. 140
ἥξει δ' Ὥδυσεὺς ὅσον ούκ ἥδη,
πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν
ἔκ τε γεραῖας χερὸς ὄρμήσων.
ἄλλ' ἵθι ναούς, ἵθι πρὸς βωμούς,
ἴζ' Ἀγαμέμνονος ἵκετις γονάτων,
κήρυσσε θεούς τούς τ' οὐρανίδας
τούς θ' ὑπὸ γαῖαν. 145
ἢ γάρ σε λιταὶ διακωλύσουσ'

ὅρφανὸν εἶναι παιδὸς μελέας,
ἢ δεῖ σ' ἐπιδεῖν τύμβου προπετῆ
φοινισσομένην αἷματι παρθένον
ἔκ χρυσοφόρου
δειρῆς νασμῷ μελαναυγεῖ. 150

Εκ. οἱ ἔγὼ μελέα, τί ποτ' ἀπύσω ; [στρ.
ποίαν ἀχώ, ποιὸν ὀδυρμόν,
δειλαία δειλαίου γήρως,
δουλείας [τᾶς] οὐ τλατᾶς,
[τᾶς] οὐ φερτᾶς ; οἵμοι.
τίς ἀμύνει μοι ; ποία γέννα,
ποία δὲ πόλις ; φροῦρος πρέσβυς, 155
160

φροῦδοι παῖδες.

ποίαν ἢ ταύταν ἢ κείναν

στείχω; † ποῖ δ' ἡσω; † ποῦ τις θεῶν

† ἢ δαιμόνων † ἐπαρωγός;

ἄλλος ἐνεγκοῦσαι,

165

Τρωάδες δὲ κάκον ἐνεγκοῦσαι

πήματ', ἀπωλέσατ' ὠλέσατ'. οὐκέτι μοι βίος

ἄγαστος ἐν φάει.

ἄλλα μων ἀγησαί μοι πιούς,

ἄγησαι τῷ γηραιῷ

πρὸς τάνδ' αὐλάν· ὃ τέκνον, ὃ παῖ,

δυστανοτάτας [ματέρος]—ἔξελθ' ἔξελθ'

οἴκων—διε ματέρος αὐδάν.

[ὃ τέκνον ὡς εἰδῆς οἴσαν οἴσαν

ἄλλο φάμαν περὶ σᾶς ψυχᾶς.]

170

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ΠΟΛΥΖΕΝΗ

ἰώ·

μᾶτερ μᾶτερ τί βοῆς; τί νέον

καρύξασ' οἴκων μ' ὡστ' ὅρνιν

θάμβει τῷδε' ἔξεπταξας;

οἴμοι τέκνον.

180

Πλ.

τί με δυσφημεῖς; φροίμιά μοι κακά.

Εκ.

αἰσθήσας ψυχᾶς.

Πλ.

ἔξαύδας μὴ κρύψῃς δαρόν·

δειμαίνω δειμαίνω, μᾶτερ,

τί ποτ' ὀναστένεις . . .

185

Εκ.

[ὃ] τέκνον τέκνον μελέας ματρὸς . . .

Πλ.

τί *(δὲ)* τόδε' ἀγγελεῖς;

Εκ.

σφάξαι σ' Ἀργείων κοινὰ

συντείνει πρὸς τύμβον γνώμα

Πηλείφ γέννα.

190

Πλ.

οἴμοι μᾶτερ, πῶς φθέγγῃ

ἀμέγαρτα κακῶν; μάνυσόν μοι,

μάνυσον, μᾶτερ.

Εκ. αύδῶ, παῖ, δυσφήμους φήμας·
ἀγγέλλουσ' Ἀργείων δόξαι 195
ψήφω τᾶς σᾶς περί μοι ψυχᾶς.

Πλ. ὃ δεινὰ παθοῦσ', ὃ παντλάμων, [ἀντ.
ὅ δυστάνου μάτερ βιοτᾶς
οἵαν οἵαν αὖ σοι λώβων
ἐχθίσταν ἀρρήταν τ'
ῶρσέν τις δαίμων;
οὐκέτι σοι παῖς ἄδ' οὐκέτι δὴ
γήρας δειλαίω δειλαία
συνδουλεύσω.
σκύμνον γάρ μ' ὥστ' οὐριθρέπταν 205
μόσχον δειλαία δειλαίαν
· ἐσόψη,
χειρὸς διναρπαστὰν
σᾶς ἄπο λαιμότομόν τ' Ἀίδα
γᾶς ὑποπεμπομέναν σκότον, ἔνθα νεκρῶν μέτα
τάλαινα κείσομαι. 210
καὶ σοῦ μέν, μάτερ, δυστάνου
κλαίω πανδύρτοις θρήνοις,
τὸν ἐμὸν δὲ βίον λώβων λύμαν τ'
οὐ μετακλαίομαι, ἀλλὰ θανεῖν μοι
ξυντυχία κρείσσων ἐκύρησεν. 215

Χο. καὶ μὴν Ὁδυσσεὺς ἔρχεται σπίουδῃ ποδός,
Ἐκάβη, νέον τι πρὸς σὲ σημανῶν ἔπος.

ΟΔΥΣΣΕΥΣ

γύναι, δοκῶ μέν σ' εἰδέναι γνώμην στρατοῦ
ψῆφον τε τὴν κρανθεῖσαν· ἀλλ' ὅμως φράσω.
ἔδοις' Ἀχαιοῖς παῖδα σὴν Πόλυξένην. 220
σφάξαι πρὸς ὁρθὸν χῶμ' Ἀχιλλεῖου τάφου.
ἡμᾶς δὲ πομποὺς καὶ κομιστῆρας κόρης

τάσσουσιν είναι· θύματος δ' ἐπιστάτης
ιερεύς τ' ἐπέσται τοῦδε παῖς Ἀχιλλέως.
οἰσθ' οὖν ὁ δρᾶσον; μήτ' ἀποσπασθῆς βίᾳ
μήτ' ἐς χερῶν ἄμιλλαν ἔξέλθης ἐμοί·
γίγνωσκε δ' ἀλκήν καί παρουσίαν κακῶν
τῶν σῶν. σοφόν τοι κάν κακοῖς ἀ δεῖ φρονεῖν.
Εκ. αἰαῖ· παρέστηχ', ως ἔοικ', ἀγών μέγας,
πλήρης στεναγμῶν ούδε δακρύων κενός.
κάγωγ' ἄρ' οὐκ ἔθνησκον οῦ μ' ἔχρην θανεῖν,
ούδ' ὠλεσέν με Ζεύς, τρέφει δ', ὅπως ὁρῶ
κακῶν κάκ' ἄλλα μείζον' ἢ τάλαιν' ἔγώ.
εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
μὴ λυπρὰ μηδὲ καρδίας δηκτήρια
ἔξιστορῆσαι, σοὶ μὲν εἰρῆσθαι χρεών,
ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε.
Οδ. ἔξεστ', ἐρώτα· τοῦ χρόνου γάρ οὐ φθονῶ.
Εκ. οἰσθ' ἡνίκ' ἤλθες Ἰλίου κατάσκοπος,
δυσχλαινίᾳ τ' ἄμορφος, δύματων τ' ἀπό²³⁰
φόνου σταλαγμοὶ στὴν κατέσταζον γένυν;
Οδ. οἰδ'· οὐ γάρ ἄκρας καρδίας ἔψαυσέ μου.
Εκ. ἔγνω δέ σ' Ἐλένη καὶ μόνη κατεῖπ' ἐμοί;
Οδ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.
Εκ. ἥψω δὲ γονάτων τῶν ἐμῶν ταπεινός ὕν;
Οδ. ὡστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.
Εκ. ἔσωσα δῆτά σ' ἔξέπεμψά τε χθονός;
Οδ. ὡστ' εἰσορᾶν γε φέγγος ἤλιου τόδε.
Εκ. τί δῆτ' ἐλεξας δοῦλος ὕν ἐμὸς τότε;
Οδ. πολλῶν λόγων εὐρήμαθ', ὡστε μὴ θανεῖν.
Εκ. οὔκουν κακύνη τοῖσδε τοῖς βουλεύμασιν,
οἵς ἔξ-έμοῦ μὲν ἔπταθες οἴα φήσις παθεῖν,
δρᾶς δ' οὐδὲν ἡμᾶς εῦ, κακῶς δ' ὅσον δύνη;
ἀχάριστον ὑμῶν σπέρμ', δσοι δημηγόρους
ζηλοῦτε τιμάς· μηδὲ γιγνώσκοισθέ μοι,
οἱ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,²³⁵
²⁴⁰
²⁴⁵
²⁵⁰
²⁵⁵

ἢν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.
 ἀτάρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι
 ἐς τήνδε παῖδα ψῆφον ὥρισαν φόνου ;
 πότερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν 260
 πρὸς τύμβον, ἔνθα βουθυτεῖν μᾶλλον πρέπει ;
 ἡ τούς κτανόντας ἀνταποκτεῖναι θέλων
 ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον ;
 ἀλλ' οὐδὲν αὐτὸν ἥδε γ' εἰργασται κακόν.
 'Ελένην νιν αἴτειν χρῆν τάφῳ προσφάγματα. 265
 κείνη γὰρ ὅλεσέν νιν ἐς Τροίαν τ' ἔγει.
 εὶς δ' αἰχμαλώτων χρή τιν' ἔκκριτον θανεῖν
 κάλλει θ' ὑπερφέρουσαν, οὐχ ἡμῶν τόδε.
 ἡ Τυνδαρὶς γὰρ εἶδος ἐκπρεπεστάτη,
 ἀδικοῦσά θ' ἡμῶν οὐδὲν ἥσσον ηύρεθη. 270
 τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον·
 ἀ δ' ἀντιδοῦναι δεῖ σ' ἀπαιτούσης ἔμοι,
 ἀκουσον. ἥψω τῆς ἐμῆς, ὡς φῆς, χερὸς
 καὶ τῆσδε γραίας προσπίτνων παρηίδος·
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἔγὼ
 χάριν τ' ἀπαιτῶ τὴν τόθ' ἵκετεύω τέ σε,
 μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσῃς,
 μηδὲ κτάνητε τῶν τεθνηκότων ἀλις.
 ταύτῃ γέγηθα κάπιλήθομαι κακῶν·
 ἥδ' ἀντὶ πολλῶν ἔστι μοι παραψυχή, 280
 πόλις, τιθήνη, βάκτρον, ἡγεμῶν ὅδοῦ.
 οὐ τούς κρατοῦντας χρή κρατεῖν ἀ μὴ χρεών,
 οὐδ' εύτυχοῦντας εῦ δοκεῖν πράξειν ἀεί·
 κάγὼ γάρ ἡ ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,
 τὸν πάντα δ' ὅλβον ἡμαρ ἐν μ' ἀφείλετο. 285
 ἀλλ', διὰ φίλον γένειον, αἰδέσθητί με,
 οἰκτιρον ἔλθων δ' εἰς Ἀχαιικὸν στρατὸν
 παρηγόρησον, ὡς ἀποκτείνειν φθόνος
 γυναικας, διὰ τὸ πρῶτον οὐκ ἔκτείνατε
 βωμῶν ἀποσπάσαντες, ἀλλ' ὥκτίρατε. 290

νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ίσος
καὶ τοῖσι δούλοις αἷματος κείται πέρι.
τὸ δ' ἀξίωμα, καν κακῶς λέγη, τὸ σὸν
πείσει· λόγος γάρ ἐκ τ' ἀδοξούντων ίών
κάκ τῶν δοκούντων αύτὸς οὐ ταύτὸν σθένει.

295

Χο. οὐκ ἔστιν οὕτω ὁτερρὸς ἀνθρώπου φύσις,
ἥτις γόνων σῶν καὶ μακρῶν ὀδυρμάτων
κλύουσα θρήνους οὐκ ἀν ἐκβάλοι δάκρυ.

Οδ. Ἐκάβη, διδάσκου μηδὲ τῷ θυμουμένῳ
τὸν εὖ λέγοντα δυσμενῆ ποιοῦ φρενός.
ἐγὼ τὸ μὲν σὸν σῶμ' ὑφ' οὔπερ εὐτύχουν
σώζειν ἔτοιμός εἰμι κούκ ἀλλως λέγω·
ἀ δ' εἴπον εἰς ἀπαντας οὐκ ἀρνήσομαι,
Τροίας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
σὴν παῖδα δοῦναι σφάγιον ἔξαιτουμένῳ.
ἐν τῷδε γάρ κάμνουσιν αἱ πολλαὶ πόλεις,
ὅταν τις ἐσθλός καὶ πρόθυμος ὣν ἀνήρ
μηδὲν φέρηται τῶν κακιόνων πλέον.

300

ἡμῖν δ' Ἀχιλλεὺς ἀξιος τιμῆς, γύναι,
θανῶν ὑπέρ γῆς Ἐλλάδος κάλλιστ' ἀνήρ.
οὔκουν τόδ' αἰσχρόν, εἰ βλέποντι μὲν φίλῳ
χρώμεσθ', ἐπεὶ δ' ὅλωλε, μὴ χρώμεσθ' ἔτι;
εἴεν· τί δῆτ' ἔρει τις, ἦν τις αὖ φανῆ
στρατοῦ τ' ἀθροισις πολεμίων τ' ἀγωνία;
πότερα μαχούμεθ' ἢ φιλοψυχήσομεν,
τὸν κατθανόνθ' ὀρῶντες οὐ τιμώμενον;
καὶ μὴν ἔμοιγε ζῶντι μέν, καθ' ἡμέραν
κεὶ σμίκρ' ἔχοιμι, πάντ' ἀν ἀρκούντως ἔχοι·
τύμβον δὲ βουλοίμην ἀν ἀξιούμενον
τὸν ἔμὸν ὀρᾶσθαι· διὰ μακροῦ γάρ ἡ χάρις.
εἰ δ' οἰκτρὰ πάσχειν φῆς, τάδ' ἀντάκουε μου·
εἰσὶν παρ' ἡμῖν οὐδὲν ἡσσον ἀθλιαῖ
γραῖαι γυναῖκες ἡδὲ πρεσβῦται σέθεν,
νύμφαι τ' ἀρίστων νυμφίων τητώμεναι,

305

310

315

320

δῶν ἥδε κεύθει σώματ' Ἰδαία κόνις. 325
 τόλμα τάδ'. ἥμεῖς δ', εἰ κακῶς νομίζομεν
 τιμᾶν τὸν ἐσθλόν, ἀμαθίαν ὀφλήσομεν·
 οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους
 ἥγεῖσθε, μήτε τοὺς καλῶς τεθνηκότας
 θαυμάζεθ', ὡς ἂν ἡ μὲν Ἐλλὰς εὔτυχῃ,
 ὑμεῖς δ' ἔχηθ' ὅμοια τοῖς βουλεύμασιν. 330

Χο. αἰστὶ· τὸ δούλον ὡς κακὸν πέφυκ' ἀεὶ[·]
 τολμᾶς θ' ἀ μὴ χρή, τῇ βίᾳ νικώμενον.

Εκ. ὁ θύγατερ, ούμοι μὲν λόγοι πρὸς αἰθέρα
 φροῦδοι μάτην ῥιφέντες ἀμφὶ σοῦ φόνου·
 σὺ δ', εἴ τι μείζω δύναμιν ἡ μήτηρ ἔχεις,
 σπιούνδαζε πάσας ὡστ' ἀηδόνος στόμα
 φθιογγάς ιεῖσα, μὴ στερηθῆναι βίου.[·] 335

πρόσπιπτε δ' οἰκτρᾶς τοῦδ' Ὁδυσσέως γόνυ
 καὶ πειθ'—ἔχεις δὲ πρόφασιν· ἔστι γάρ τέκνα
 καὶ τῷδε—τὴν σὴν ὡστ' ἐποικτίραι τύχην. 340

Πλ. δρῶ σ', Ὁδυσσεῦ, δεξιὰν ὑφ' εἴματος
 κρύπτοντα χεῖρα καὶ πρόσωπον ἔμπαλιν
 στρέφοντα, μὴ σου προσθίγω γενειάδος.[·]
 Θάρσει· πέφευγας τὸν ἔμὸν Ἰκέσιον Δία·[·] 345

ώς ἔψομαι γε τοῦ τ' ἀναγκαίου χάριν
 θανεῖν τε χρήζουσ· εἰ δὲ μὴ βουλήσομαι,
 κακὴ φανοῦμαι καὶ φιλόψυχος γυνή.
 τί γάρ με δεῖ 350
 ζῆν; ἢ πατήρ μὲν ἦν ἄναξ
 Φρυγῶν ἀπάντων· τοῦτό μοι πρῶτον βίου·
 ἔπειτ' ἐθρέφθην ἐλπίδων καλῶν ὑπο
 βασιλεῦσι νύμφη, ζῆλον οὐ σμικρὸν γάμων
 ἔχουσ· δότου δῶμ' ἔστιαν τ' ἀφίξομαι·
 δέσποινα δ' ἡ δύστηνος Ἰδαίασιν ἡ
 γυναιξὶ τι παρθένοις τ' ἀπόβλεπτος μέτα, τ
 ἵση θεοῖσι πλήν τὸ κατθανεῖν μόνον·[·] 355

νῦν δ' εἰμὶ δούλη. πρῶτα μὲν μετονομά[·]
 θανεῖν ἐρῶν τίθησιν οὐκ εἰωθός ὅν·

επειτ' ισως δν δεσποτῶν όμδν φρένας
τύχοιμ' δν, δστις ἀργύρου μ' ὡνήσεται,
τὴν Ἐκτορός τε χάτέρων πολλῶν κάσιν,
προσθεις δ' ἀνάγκην σιτοποιὸν ἐν δόμοις,
σαίρειν τε δῶμα κερκίσιν τ' ἐφεστάναι
λυπρὸν ἄγουσσαν ἡμέραν μ' ἀναγκάσει.
λέχη δὲ τάμα δοῦλος ὡνητός ποθεν
χρανεῖ, τυράννων πρόσθεν ἡξιωμένα.
οὐ δῆτ' ἀφίημ' ὀμμάτων ἐλευθέρων
φέγγος τόδ', "Αιδη προστιθεῖσ' ἐμὸν δέμας.
ἄγου μ', 'Οδυσσεῦ, καὶ διέργασσαί μ' ἄγων.
οὔτ' ἐλπίδος γάρ οὔτε του δόξης δρῶ
θάρσος παρ' ἡμῖν ὥς ποτ' εὐ πρᾶξαί με χρή.
μῆτερ, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένη,
λέγουσσα μηδὲ δρῶσσα· συμβούλου δέ μοι
θανεῖν πρὶν αἰσχρῶν μὴ κατ' ἀξίαν τυχεῖν.
δστις γάρ οὐκ εἴωθε γεύεσθαι κακῶν,
φέρει μέν, ἀλγεῖ δ' αὐχέν' ἐντιθεῖς ψυγῷ.
θανῶν δ' δν εἴη μᾶλλον εύτυχέστερος
ἢ ψῶν· τὸ γάρ ψῆν μὴ καλῶς μέγας πόνος,
Χο. δεινὸς χαρακτήρ κάπισθμος ἐν βροτοῖς
ἐσθλῶν γενέσθαι, κάππι μεῖζον ἔρχεται
τῆς εὐγενείας ὅνομα τοῖσιν ἀξίοις.
Εκ. καλῶς μὲν εἴπας, θύγατερ, ἀλλὰ τῷ καλῷ
λύπῃ πρόσεστιν. εἰ δὲ δεῖ τῷ Πηλέως
χάριν γενέσθαι παιδὶ καὶ ψύγον φυγεῖν
ἡμᾶς, 'Οδυσσεῦ, τήνδε μὲν μὴ κτείνετε,
ἡμᾶς δ' ἄγοντες πρὸς πυρὸν Ἀχιλλέως
κεντεῖτε, μὴ φείδεσθ'. ἐγὼ "τεκον Πάριν,
δς παῖδα Θέτιδος ὅλεσσεν τόξοις βαλῶν.
Οδ. οὐ σ', ὁ γεραιά, κατθανεῖν Ἀχιλλέως
φάντασμ' Ἀχαιούς, ἀλλὰ τήνδ', ἡτήσατο.
Εκ. ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,
καὶ δις τόσον πῶμ' αἴματος γενήσεται

360

365

370

375

380

385

390

γαίφ νεκρῷ τε τῷ τάδ' ἔξαιτουμένῳ.
 Οδ. ἄλις κόρης σῆς θάνατος, οὐ προσοιστέος
 ἄλλος πρὸς ἄλλων μηδὲ τόνδ' ὠφείλομεν. 395
 Εκ. πολλὴ γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.
 Οδ. πῶς; οὐ γάρ οἶδα δεσπότας κεκτημένος.
 Εκ. δποῖα κισσὸς δρυός, ὅπως τῆσδ' ἔξομαι.
 Οδ. οὐκ, ἦν γε πείθη τοῖσι σοῦ σοφωτέροις.
 Εκ. ὡς τῆσδ' ἐκοῦσα παιδὸς οὐ μεθήσομαι. 400
 Οδ. ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἀπειμ' αὐτοῦ λιπών.
 Πλ. μῆτερ, πιθοῦ μοι· καὶ σύ, παῖ Λαερτίου,
 χάλα τοκεῦσιν εἰκότως θυμούμενοις,
 σύ τ', ὡς τάλαινα, τοῖς κρατοῦσι μὴ μάχου.
 βούλη πεσεῖν πρὸς οῦδας ἐλκῶσαι τε σὸν 405
 γέροντα χρῶτα πρὸς βίαν ὡθουμένη,
 ἀσχημονῆσαι τ' ἐκ νέου βραχίονος
 σπασθεῖσ', ἀπείσῃ; μὴ σύ γ' οὐ γάρ ἀξιον.
 ἀλλ', ὡς φίλη μοι μῆτερ, ἡδίστην χέρα
 δόσ καὶ παρειάν προσβαλεῖν παρηίδι· 410
 ὡς οὔποτ' αὐθίς, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψομαι.
 τέλος δέχῃ δὴ τῶν ἐμῶν προσφθεγμάτων.
 ὡς μῆτερ, ὡς τεκοῦσ', ἀπειμι δὴ κάτω,
 Εκ. ὡς θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν. 415
 Πλ. ἀνυμφος ἀνυμέναιος ὡν μ' ἔχρην τυχεῖν,
 Εκ. οἰκτρὰ σύ, τέκνον, ἀθλία δ' ἐγὼ γυνή.
 Πλ. ἔκει δ' ἐν "Αἰδου κείσομαι χωρὶς σέθεν.
 Εκ. οἴμοι· τί δράσω; ποι τελευτήσω βίον;
 Πλ. δούλη θανοῦμαι, πατρὸς οὔσ' ἔλευθέρου. 420
 Εκ. ἡμεῖς δὲ πεντήκοντά γ' ἄμμοροι τέκνων.
 Πλ. τί σοι πρὸς "Εκτόρ" ἡ γέροντ' εἴπω πόσιν;
 Εκ. ἀγγελλε πασῶν ἀθλιωτάτην ἐμέ.
 Πλ. ὡς στέρνα μαστοί θ', οἵ μ' ἐθρέψαθ' ἡδέως.
 Εκ. ὡς τῆς ἀώρου θύγατερ ἀθλίας τύχης.
 Πλ. χαῖρ', ὡς τεκοῦσα, χαῖρε Κασάνδρα τ' ἐμοί, 425

Εκ. χαίρουσιν δάλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

Πλ. δ' τ' ἐν φιλίπποις Θρηξὶ Πολύδωρος κάσις.

Εκ. εἰ ζῇ γ': ἀπιστῶ δ'. ὡδε πάντα δυστυχῶ.

Πλ. ζῇ καὶ θανούστης ὅμμα συγκλήσει τὸ σόν.

430

Εκ. τέθηκ' ἔγωγε πρὶν θανεῖν κακῶν ὑπο.

Πλ. κόμιζ', 'Οδυσσεῦ, μ' ἀμφιθεῖς κάρα πέπλοις.

ώς πρὶν σφαγῆναι γ' ἐκτέτηκα καρδίαν

θρήνοισι μητρὸς τήνδε τ' ἐκτήκω γόοις.

ῶ φῶς· προσειπεῖν γάρ σὸν ὄνομ' ἔξεστί μοι,

435

μέτεστι δ' οὐδὲν πλὴν ὄσου χρόνον ξίφους

βαίνω μεταξύ καὶ πυρᾶς Ἀχιλλέως.

Εκ. οἱ 'γώ, προλείπω· λύεται δέ μου μέλη.

ῶ θύγατερ, ἄψαι μητρός, ἐκτεινον χέρα,

δός· μὴ λίπτης μ' ἀπαιδ'. ἀπωλόμην, φίλαι. . . . 440

ώς τὴν Λάκαιναν σύγγονον Διοσκόροιν

Ἐλένην ίδοιμι· διὰ καλῶν γάρ ὅμμάτων

αἰσχιστα Τροίαν εἶλε τὴν εὐδαίμονα.

Χο. — αὔρα, ποντιάς αὔρα,

[στρ.

ἄτε ποντοπόρους κομί-

445

ζεις θοάς ἀκάτους ἐπ' οἰδμα λίμνας,

ποῖ με τὰν μελέαν πορεύ-

σεις; τῷ δουλόσυνος πρὸς οἰ-

κον κτηθεῖσ' ἀφίξομαι; ἦ

Δωρίδος ὄρμον αἴσας;

450

ἦ Φθιάδος, ἔνθα τὸν

καλλίστων ὑδάτων πατέρα

φασὶν Ἀπιδανὸν πεδία λιπαίνειν;

ἦ νάσων, ὀλιήρει

[ἀντ.

κώπτα πεμπομέναν τάλαι-

456

ναν, οἰκτράν βιοτάν ἔχουσαν οἴκοις,

ἔνθα πρωτόγονός τε φοῖ-

γιξ δάφνα θ' ἱεροὺς ἀνέ-

σχε πτόρθους Λατοϊ φίλα ώ-
δινος ἄγαλμα Δίας ;
σὺν Δηλιάσιν τε κού-
ραισιν Ἀρτέμιδος θεᾶς
χρυσέαν ἀμπυκα τόξα τ' εύλογήσω ;

460

465

ἢ Παλλάδος ἐν πόλει
τὰς καλλιδίφρους Ἀθα-
ναίας ἐν κροκέῳ πέπλῳ
ζεύξιμαι ὅρα πώλους ἐν
δαιδαλέαισι ποικίλλουσ'
ἀνθοκρόκοισι πήναις, ἢ
Τιτάνων γενεὰν
τὰν Ζεὺς ἀμφιπύρῳ κοιμί-
ζει φλογμῷ Κρονίδας ;

[στρ.

470

ώ μοι τεκέων ἐμῶν,
ώ μοι πατέρων χθονός θ',
ἢ καπνῷ κατερείπεται,
τυφομένα, δορίκτητος
Ἀργεῖων ἐγώ δ' ἐν ξεί-
νᾳ χθονὶ δὴ κέκλημαι δού-
λα, λιποῦσ' Ἀσίαν,
Εύρωπας θεραπνᾶν ἀλλά-
ξασ' Ἀιδα θαλάμους.

[ἀντ.

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ΤΑΛΘΥΒΙΟΣ

„ποῦ τὴν ἀνασσαν δὴ ποτ' οῦσαν Ἰλίου
Ἐκάβην ἀν ἔξεύροιμι, Τρωάδες κόραι ;
Χο. αὕτη πέλας σου νῶτ' ἔχουσ' ἐπὶ χθονί,
Ταλθύβιε, κεῖται ξυγκεκλημένη πέπλοις.
Τα. ώ Ζεῦ, τί λέξω ; πρότερά σ' ἀνθρώπους δρᾶν ;
ἢ δόξαν ἀλλως τήνδε κεκτῆσθαι μάτην,
[ψευδῆ, δοκοῦντας δαιμόνων είναι γένος]

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490

τύχην δὲ πάντα τάν βροτοῖς ἐπισκοπεῖν ;
 οὐχ ἥδ' ἄνασσα τῶν πολυχρύσων Φρυγῶν,
 οὐχ ἥδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ ;
 καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,
 αὐτὴ δὲ δούλη γραῦς ἄπαις ἐπὶ χθονὶ⁴⁹⁵
 κεῖται, κόνει φύρουσα δύστηνον κάρα.
 φεῦ φεῦ· γέρων μέν εἰμ', ὅμως δέ μοι θανεῖν
 εἴη πρὶν αἰσχρῷ περιπεσεῖν τύχῃ τινί.

ἀνίστασ', ὡς δύστηνε, καὶ μετάρσιον
 πλευρὰν ἔπαιρε καὶ τὸ πάλλευκον κάρα.⁵⁰⁰

Εκ. ἔα· τίς οὗτος σῶμα τούμὸν οὐκ ἔξ
 κεῖσθαι ; τί κινεῖς μ', ὅστις εἰ, λυπουμένην ;
 Τα. Ταλθύβιος ἥκω Δαναϊδῶν ὑπηρέτης,
 'Αγαμέμνονος πέμψαντος, ὡς γύναι, μέτα.

Εκ. ὡς φίλτατ', ἄρα κάμ' ἐπισφάξαι τάφῳ
 δοκοῦν 'Αχαιοῖς ἥλθες ; ὡς φίλ' ἄν λέγοις.
 σπεύδωμεν, ἐγκονῶμεν· τίγοῦ μοι, γέρον.⁵⁰⁵

Τα. σὴν παῖδα κατθανοῦσαν ὡς θάψης, γύναι,
 ἥκω μεταστείχων σε· πέμπουσιν δέ με
 δισσοί τ' 'Ατρεῖδαι καὶ λεώς 'Αχαιικός.⁵¹⁰

Εκ. οἴμοι, τί λέξεις ; οὐκ ἄρ' ὡς θανουμένους
 μετήλθες ἥμᾶς, ἀλλὰ σημανῶν κακά ;
 ὅλωλας, ὡς παῖ, μητρὸς ἀρπασθεῖσ' ἄπο·
 ἥμεις δ' ἀτεκνοὶ τούπι σ'. ὡς τάλαιν' ἔγώ.
 πῶς καί νιν ἔξεπράξατ' ; ἄρ' αἰδούμενοι ;
 ἥ πρὸς τὸ δεινὸν ἥλθεθ' ὡς ἐχθράν, γέρον,
 κτείνοντες ; εἰπέ, καίπερ οὐ λέξων φίλα.⁵¹⁵

Τα. διπλᾶ με χρήζεις δάκρυα κερδᾶνται, γύναι,
 σῆς παιδὸς οἴκτω· νῦν τε γάρ λέγων κακὰ
 τέγξω τόδ' ὅμμα, πρὸς τάφῳ θ' ὅτ' ὥλλυτο.
 παρῆν μὲν ὄχλος πᾶς 'Αχαιικοῦ στρατοῦ
 πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγάς·
 λαβὼν δ' 'Αχιλλέως παῖς Πολυξένην χερὸς
 ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἔγώ.⁵²⁰

λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανίαι,
σκίρτημα μόσχου σῆς καθέεοντες χεροῖν,
έσποντο. πλῆρες δ' ἐν χεροῖν λαβών δέπας
πάγχρυσσον αἵρει χειρὶ παῖς Ἀχιλλέως
χοάς θανόντι πατρί· σημαίνει δέ μοι
σιγὴν Ἀχαιῶν παντὶ κηρῦξαι στρατῷ. 520

κάγω καταστὰς εἴπον ἐν μέσοις τάδε·
Σιγᾶτ', Ἀχαιοί, σῆγα πᾶς ἔστω λεώς,
σήγα σιώπα· νήνεμον δ' ἔστησ' ὅχλον.
ὅ δ' εἴπεν· Ὡ παῖ Πηλέως, πατὴρ δ' ἐμός,
δέξαι χοάς μοι τάσδε κηλητηρίους, 530

νεκρῶν ἀγωγούς· ἐλθὲ δ', ὡς πίης μέλαν
κόρης ἀκραιφνὲς αἴμ', ὅ σοι δωρούμεθα
στρατός τε κάγω· πρευμενῆς δ' ἡμῖν γενοῦ
λῦσαι τε πρύμνας καὶ χαλινωτήρια
νεῶν δὸς ἡμῖν τε πρευμενοῦς τε ἀπ' Ἰλίου
νόστου τυχόντας πάντας ἐς πάτραν μολεῖν. 535

τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός.
εἴτ' ἀμφίχρυσσον φάσγανον κώπης λαβών
ἔξειλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
νεανίαις ἔνευσε παρθένον λαβεῖν. 540

τῇ δ', ὡς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·
Ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
ἐκοῦσα θνήσκω· μή τις ἀψηται χροὸς
τούμοῦ· παρέξω γάρ δέρην εὔκαρδίως.
ἐλευθέραν δέ μ', ὡς ἐλευθέρα θάνω,
πρὸς θεῶν, μεθέντες κτείνατ· ἐν νεκροῖσι γάρ
δούλη κεκλῆσθαι βασιλὶς οὖσ' αἰσχύνομαι. 550

λαοί δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἄναξ
εἴπεν μεθεῖναι παρθένον νεανίαις.
[οἵ δ', ὡς τάχιστ' ἤκουσαν ὑστάτην ὅπα,
μεθῆκαν, οὖπερ καὶ μέγιστον ἦν κράτος.] 555

κάπει τόδ' εἰσήκουσε δεσποτῶν ἔπος,
λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος

ἔρρηξε λαγόνας ἐς μέσας παρ' ὄμφαλόν,
 μαστούς τ' ἔδειξε στέρνα θ' ὡς ἀγάλματος
 κάλλιστα, καὶ καθεῖσα πρὸς γαῖαν γόνυ
 ἔλεξε πάντων τλημονέστατον λόγον·
 'Ιδού, τόδ', εἰ μὲν στέρνον, ὃ νεανία,
 παίειν προθυμῇ, παῖσον, εἰ δ' ὑπ' αὐχένα
 χρήζεις, πάρεστι λαιμὸς εὐτρεπῆς ὅδε.
 ὁ δ' οὐ θέλων τε καὶ θέλων οἴκτω κόρης,
 τέμνει σιδήρῳ πνεύματος διαρροάς·
 κρουνοὶ δ' ἔχώρουν. ἦ δὲ καὶ θηῆσκουσ' ὅμως
 πολλὴν πρόνοιαν εἶχεν εὐσχήμων πεσεῖν,
 κρύπτουσ' ἢ κρύπτειν ὅμματ' ἀρσένων χρεών.
 ἐπεὶ δ' ἀφῆκε πνεῦμα θανασίμῳ σφαγῇ,
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον·
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν
 φύλλοις ἔβαλλον, οἱ δέ πληροῦσιν πυρὰν
 κορμοὺς φέροντες πευκίνους, ὁ δ' οὐ φέρων
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·
 "Εστηκας, ὃ κάκιστε, τῇ νεάνιδι
 οὐ πέπλον οὐδὲ κόσμον ἐν χεροῖν ἔχων;
 οὐκ εἴ τι δώσων τῇ περίσσος' εὐκαρδίω
 ψυχὴν τ' ἀρίστῃ; τοιάδ' ἀμφὶ σῆς λέγων
 παιδὸς θανούσης, εὔτεκνωτάτην τέ σε
 πασῶν γυναικῶν δυστυχεστάτην θ' ὅρῶ.
 Χο. δεινόν τι πῆμα Πριαμίδαις ἐπέζεσεν
 πόλει τε τήμη θεῶν ἀνάγκαισιν τόδε.
 Εκ. ὃ θύγατερ, οὐκ οἴδ' εἰς ὃ τι βλέψω κακῶν,
 πολλῶν παρόντων· ἦν γάρ ἀψωμαί τινος,
 τόδ' οὐκ ἔδη με, παρακαλεῖ δ' ἐκεῖθεν αὖ
 λύπη τις ἀλλη διάδοχος κακῶν κακοῖς
 καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος
 οὐκ ἀν δυναίμην ἔξαλείψασθαι φρενός·
 τὸ δ' αὖ λίαν παρεῖλες ἀγγελθεῖσά μοι
 γενναῖος. οὔκουν δεινόν, εἰ γῆ μὲν κακή

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τυχοῦσα καιροῦ θεόθεν εῦ στάχυν φέρει,
χρηστή δ' ἄμαρτοῦσ' ὡν χρεών αὐτὴν τυχεῖν
κακὸν δίδωσι καρπόν, ἀνθρώποις δ' ἀεί
δ' μὲν πονηρὸς οὐδὲν ἄλλο πλήν κακός,
δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὑπο
φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' ἀεί ;
ἄρ' οἱ τεκόντες διαφέρουσιν ἢ τροφαί ;
ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς
δίδαξιν ἐσθλοῦ· τοῦτο δ' ἦν τις εῦ μάθη,
οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθών,
καὶ ταῦτα μὲν δὴ νούς ἐτόξευσεν μάτην·
σὺ δ' ἐλθὲ καὶ σήμηνον Ἀργείοις τάδε,
μὴ θιγγάνειν μοι μηδέν', ἀλλ' εἴργειν ὅχλον,
τῆς παιδός. ἐν τοι μυρίῳ στρατεύματι
ἀκόλαστος ὅχλος ναυτική τ' ἀναρχία
κρείσσων πυρός, κακὸς δ' ὁ μή τι δρῶν κακόν.
σὺ δ' αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι,
βάψασ' ἐνεγκε δεῦρο ποντίας ἄλλος,
ώς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμήν,
νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον,
λούσω προθῶμαί θ'—ώς μὲν ἀξία, πόθεν ;
οὐκ ἀν δυναίμην· ώς δ' ἔχω—τί γάρ πάθω ;—
κόσμον τ' ἀγείρασ' αἰχμαλωτίδων πάρα,
αἱ μοι πάρεδροι τῶνδ' ἐσω σκηνωμάτων
ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότας
λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων.
ῶ σχήματ' οἴκων, ώ ποτ' εύτυχεῖς δόμοι,
ῶ πλεῖστ' ἔχων κάλλιστά τ', εύτεκνώτατε
Πρίαμε, γεραιά θ' ἥδ' ἐγώ μήτηρ τέκνων,
ώς ἔσ τὸ μηδὲν ἥκομεν, φρονήματος
τοῦ πρὶν στερέντες. εἴτα δῆτ' δγκούμεθα,
δ' μέν τις ἥμῶν πλουσίοις ἐν δώμασιν,
δ' ἐν πολίταις τίμιος κεκλημένος.
τὰ δ' οὐδὲν ἄλλως, φροντίδων βουλεύματα

595
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625

γλώσσης τε κόμποι. κεῖνος ὀλβιώτατος,
ὅτῳ κατ' ἡμαρ τυγχάνει μηδὲν κακόν.

Χο.	έμοὶ χρῆν συμφοράν, έμοὶ χρῆν πτημονὰν γενέσθαι, 'Ιδαίαν ὅτε πρῶτον Ὂλαν 'Αλέξανδρος εἰλατίναν ἔτάμεθ', ἄλιον ἐπ' οἶδμα ναυστολήσων 'Ελένας ἐπὶ λέκτρα, τὰν καλλίσταν ὁ χρυσοφαής "Αλιος αὐγάζει.	[στρ. 630 635]
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τόνοι γάρ καὶ πόνων
 ἀνάγκαι κρείσσονες κυκλοῦνται
 κοινὸν δ' ἔξι ίδιας ἀνοίας
 κακὸν τῷ Σιμουντίδι. γάρ
 ὀλέθριον ἔμολε συμφορά τ' ἀπ' ἄλλων.
 ἐκρίθη δ' ἔρις, ἀν ἐν 'Ι-
 δα κρίνει τρισσάς μακάρων
 παῖδας ἀνήρ βούτας,
 ἐπὶ δορὶ καὶ φόνω καὶ ἐμῶν μελάθρων λώβας. [ἐπωδ.
 στένει δὲ καὶ τις ἀμφὶ τὸν εὔροον Εύρωταν
 Λάκαινα πολυδάκρυτος ἐν δόμοις κόρα,
 πολιάν τ' ἐπὶ κράτα μάτηρ
 τέκνων θανόντων
 τίθεται χέρα δρύπτεται παρειάν, τ'
 δίαιμον ὄνυχα τιθεμένα σπαραγμοῖς.

ΘΕΡΑΠΑΙΝΑ

γυναῖκες, 'Εκάβῃ ποῦ ποθ' ἡ παναθλία,
ἡ πάντα νικῶσ' ἄνδρα καὶ θῆλυν σπορὰν
κακοῖσιν ; οὐδεὶς στέφανον ἀνθαιρήσεται. 660

Χο. τί δ', ως τάλαινα στῆς κακογλώσσου βοῆς;
ώς οὕποθ' εὔδει λυπτρά σου κηρύγματα.

Θε. 'Εκάβῃ φέρω τόδ' ἄλγος· ἐν κακοῖσι δὲ
οὐ ράδιον βροτοῖσιν εὐφημεῖν στόμα.

Χο. καὶ μὴν περῶσα τυγχάνει δόμων ὑπερ
τῆδ', ἐς δὲ καιρὸν σοῖσι φαίνεται λόγοις. 665

Θε. ὡς παντάλαινα κάτι μᾶλλον η λέγω,
δέσποιν', δλωλας κούκέτ' εἴ, βλέπουσα φῶς,
ἄπαις ἀνανδρος ἄπολις ἔξεφθαρμένη.

Εκ. οὐ καινὸν εἶπας, εἰδόσιν δ' ὠνείδισας. 670
ἀτάρ τι νεκρὸν τόνδε μοι Πολυξένης
τῆκεις κομίζουσ', της ἀπηγγέλθη τάφος
πάντων Ἀχαιῶν διὰ χερὸς σπουδὴν ἔχειν;

Θε. τῆδ' οὐδὲν οἶδεν, ἀλλά μοι Πολυξένην
θρηνεῖ, νέων δὲ πημάτων οὐχ ἄπτεται. 675

Εκ. οἱ γὼ τάλαινα· μῶν τὸ βακχεῖον κάρα
τῆς θεσπιώδοις δεῦρο Κασάνδρας φέρεις;

Θε. γῶσαν λέλακας, τὸν θανόντα δ' οὐ στένεις
τόνδ' ἀλλ' ἀθρησον σῶμα γυμνωθὲν νεκροῦ
εἴσιοι φανεῖται θαῦμα καὶ παρ' ἐλπίδας. 680

Εκ. οἴμοι, βλέπω δὴ παῖδ' ἐμὸν τεθνηκότα,
Πολύδωρον, δν μοι Θρήξ ἔσωζ' οἴκοις ἀνήρ.
ἄπωλόμην δύστηνος, οὐκέτ' εἰμὶ δὴ.

ὡς τέκνον τέκνον,
αἰαῖ, κατάρχομαι γόων, 685
βακχεῖον ἔξ ἀλάστορος
ἀρτιμαθῆ νόμον.

Θε. ἔγνως γὰρ ἄτην παιδός, ὡς δύστηνε σύ;

Εκ. ἀπιστ' ἀπιστα, καινὰ καινὰ δέρκομαι.

ἔτερα δ' ἀφ' ἔτέρων κακὰ κακῶν κυρεῖ· 690
οὐδέ ποτ' ἀστένακτος ἀδάκρυτος ἀ-
μέρα [μ'] ἐπισχήσει.

Χο. δείν', ὡς τάλαινα, δεινὰ πάσχομεν κακά.

Εκ. ὡς τέκνον τέκνον ταλαίνας ματρός,
τίνι μόρω θνήσκεις, 695
τίνι πότμω κεῖσαι;
πρὸς τίνος ἀνθρώπων;

Θε. ούκ οἶδ'· ἐπ' ἀκταῖς νιν κυρῶ θαλασσίαις . . .

Εκ. ἔκβλητον, ἥ πέσημα φοινίου δορός,

ἐν ψαμάθῳ λευρῷ;

700

Θε. πόντου νιν ἔξήνεγκε πελάγιος κλύδων.

Εκ. ὕμοι, αἰαῖ, ἔμαθον ἔνυπνον ὄμμάτων

ἔμῶν ὄψιν· οὐ με παρέβα

φάσμα μελανόπτερον, τὰν ἔσειδον ἀμφὶ σέ,

ῶ τέκνον, οὐκέτ' ὄντα Διὸς ἐν φάει.

705

Χο. τίς γάρ νιν ἔκτειν'; οἰσθ' ὄνειρόφρων φράσαι;

Εκ. ἔμὸς ἔμὸς ξένος, Θρήκιος ἵππότας,

ίν' ὁ γέρων πατήρ ἔθετό νιν κρύψας.

710

Χο. οἴμοι, τί λέξεις; χρυσὸν ὡς ἔχοι κτανών;

Εκ. ἄρρητ' ἀνωνύμαστα, θαυμάτων πέρα,

οὐχ ὅσι' οὐδ' ἀνεκτά. ποῦ δίκα ξένων;

ῶ κατάρατ' ἀνδρῶν, ὡς διεμοιράσω

χρόα, σιδαρέω τεμῶν φασγάνῳ

μέλεα τοῦδε παιδὸς οὐδ' ὥκτισας.

715

Χο. ὦ τλῆμον, ὡς σε πολυπονωτάτην βροτῶν

δαίμων ἔθηκεν ὅστις ἐστί σοι βαρύς.

ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότου δέμας

Ἄγαμέμνονος, τούνθένδε σιγῶμεν, φίλαι.

720

ΑΓΑΜΕΜΝΩΝ

Ἐκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ

ἔλθοῦσ', ἐφ' οἰσπερ Ταλθύβιος τῇγγειλέ μοι

μὴ θιγγάνειν σῆς μηδέν' Ἀργείων κόρης;

ἡμεῖς μὲν οὖν εἰῶμεν οὐδ' ἐψαύομεν.

σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἔμε.

725

ἥκω δ' ἀποστελῶν σε· τάκειθεν γὰρ εῦ

πεπραγμέν' ἐστίν—εἴ τι τῶνδ' ἐστὶν καλῶς.

ἴσα· τίν' ἀνδρα τόνδ' ἐπὶ σκηναῖς δρῶ

θανόντα Τρώων; οὐ γὰρ Ἀργεῖον πέπλοι

δέμας περιπτύσσοντες ἀγγέλλουσί μοι.

735

Εκ. δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,

‘Εκάβη, τί δράσω ; πότερα προσπέσω γόνυ
 ’Αγαμέμνονος τοῦδ’ ἢ φέρω σιγῇ κακά ;

Αγ. τί μοι προσώπω νῶτον ἐγκλίνασσα σὸν
 δύρη, τὸ πραχθέν δ’ οὐ λέγεις ; — τίς ἔσθ’ ὅδε ; 740

Εκ. ἀλλ’, εἴ με δούλην πολεμίαν θ’ ἡγούμενος
 γονάτων ἀπώσαιτ’, ἀλγος ἀν προσθείμεθ’ ἄν.

Αγ. οὗτοι πέφυκα μάντις, ὥστε μὴ κλύων
 ἔξιστορῆσαι σῶν ὀδὸν βουλευμάτων.

Εκ. ἄρ’ ἐκλογίζομαί γε πρὸς τὸ δυσμενὲς 745
 μᾶλλον φρένας τοῦδ’, ὅντος οὐχὶ δυσμενοῦς ;

Αγ. εἴ τοι με βούλῃ τῶνδε μηδὲν εἰδέναι,
 ἐς ταῦτὸν ἥκεις· καὶ γάρ οὐδ’ ἐγὼ κλύειν.

Εκ. οὐκ ἀν δυναίμην τοῦδε τιμωρεῖν ἄτερ
 τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε ; 750

τολμᾶν ἀνάγκη, καν τύχω καν μὴ τύχω. —
 ’Αγάμεμνον, ἵκετεύω σε τῶνδε γονατών
 καὶ σοῦ γενείου δεξιᾶς τ’ εὐδαιμονος . . .

Αγ. τί χρῆμα μαστεύουσα ; μῶν ἐλεύθερον
 αἰῶνα θέσθαι ; ράδιον γάρ ἔστι σοι. 755

Εκ. οὐ δῆτα· τοὺς κακούς δὲ τιμωρουμένη
 αἰῶνα τὸν σύμπαντα δουλεύειν θέλω.

Αγ. καὶ δὴ τίν’ ἡμᾶς εἰς ἐπάρκεσιν καλεῖς ;

Εκ. οὐδέν τι τούτων ὅν σὺ δοξάζεις, ἄναξ. —
 δρᾶς νεκρὸν τόνδ’, οὐ καταστάζω δάκρυ ; 760

Αγ. ὁρῶ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.

Εκ. τοῦτόν ποτ’ ἔτεκον κάφερον ωώνης ὕπο.

Αγ. ἔστιν δὲ τίς σῶν οὗτος, ὡς τλῆμον, τέκνων ;

Εκ. οὐ τῶν θανόντων Πριαμίδῶν ὑπ’ Ἰλίω. 765

Αγ. ἢ γάρ τιν’ ἄλλον ἔτεκες ἢ κείνους, γύναι ;

Εκ. ἀνόνητά γ’, ὡς ἔοικε, τόνδ’ ὃν εἰσορᾶς.

Αγ. ποῦ δ’ ὅν ἐτύγχαν’, ἡνίκ’ ὀλλυτο πτόλις ;

Εκ. πατήρ νιν ἔξεπεμψεν ὄρρωδῶν θανεῖν.

Αγ. ποῖ τῶν τότ’ ὄντων χωρίσας τέκνων μόνον ;

Εκ. ἐς τήνδε χώραν, οὐπερ ηύρεθη θανών. 770

Αγ. πρὸς ἄνδρ' ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός ;
 Εκ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.

Αγ. θνήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών ;
 Εκ. τίνος γ' ὑπ' ἄλλου ; Θρήξ νιν ὀλεσε ξένος.

Αγ. ὡς τλῆμον· ἡ που χρυσὸν ἡράσθη λαβεῖν ; 775

Εκ. τοιαῦτ', ἐπειδὴ συμφορὰν ἔγνω Φρυγῶν.

Αγ. ηὗρες δὲ ποῦ νιν ; ἡ τίς ηνεγκεν νεκρόν ;

Εκ. ἥδ', ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.

Αγ. τοῦτον ματεύουσ' ἡ πονοῦσ' ἄλλον πόνον ;

Εκ. λούτρ' ὥχετ' οἴσουσ' ἐξ ἀλός Πολυξένη. 780

Αγ. κτανών νιν, ὡς ἔοικεν, ἐκβάλλει ξένος.

Εκ. θαλασσόπλαγκτόν γ', ὃδε διατεμών χρόα.

Αγ. ὡς σχετλία σὺ τῶν ἀμετρήτων πόνων.

Εκ. ὅλωλα κούδεν λοιπόν, Ἀγάμεμνον, κακῶν.

Αγ. φεῦ φεῦ· τίς οὕτω δυστυχής ἔφυ γυνή ; 785

Εκ. οὐκ ἔστιν, εἰ μὴ τὴν Τύχην αὐτὴν λέγοις.

ἄλλ' ὕνπερ οὔνεκ' ἀμφὶ σὸν πίπτω γόνυ
 ἄκουσον. εἰ μὲν ὅσιά σοι παθεῖν δοκῶ,
 στέργοιμ' ἄν· εἰ δὲ τοῦμπαλιν, σύ μοι γενοῦ
 τιμωρὸς ἄνδρός, ἀνοσιωτάτου ξένου, 790
 ὃς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω
 δείσας δέδρακεν ἔργον ἀνοσιώτατον,
 κοινῆς τραπέζης πολλάκις τυχών ἐμοί,
 ξενίας τ' ἀριθμῷ πρῶτ' ἔχων ἐμῶν φίλων,
 τυχών δ' ὄστων δεῖ—. καὶ λαβών προμηθίαν
 ἔκτεινε· τύμβου δ', εἰ κτανεῖν ἐβούλετο,
 οὐκ ἡξίωσεν, ἀλλ' ἀφῆκε πόντιον.

ἡμεῖς μὲν οὖν δοῦλοί τε κάσθενεῖς ίσως·
 ἀλλ' οἱ θεοὶ σθένουσι χώραν κρατῶν
 Νόμος· νόμῳ γάρ τοὺς θεοὺς ἡγούμεθα
 καὶ γῶμεν ὅδικα καὶ δίκαιοι· ὀρισμένοι·
 ὃς ἐς σ' ἀνελθών εἰ διαφθαρήσεται,
 καὶ μὴ δίκην δώσουσιν οἵτινες ξένους
 κτείνουσιν ἡ θεῶν ἱερὰ τολμῶσιν φέρειν,

οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον. 805

ταῦτ' οὖν ἐν αἰσχρῷ θέμενος αἰδέσθητί με·
οἰκτιρον ἡμᾶς, ὡς τὸ γραφεύς τὸ ἀποσταθεῖς
ἴδοῦ με κάναθρησον οἴ' ἔχω κακά.
τύραννος ἡ ποτ', ἀλλὰ νῦν δούλη σέθεν,
εὔπαις ποτ' οὖσα, νῦν δὲ γραῦς ἄπαις θ' ἄμα,
ἄπολις ἔρημος, ἀθλιωτάτη βροτῶν . . . 810

οἵμοι τάλαινα, ποι μ' ὑπεξάγεις πόδα;
ἔοικα πράξειν οὐδέν· ὡς τάλαιν' ἔγώ.
τί δῆτα θνητοὶ τάλλα μὲν μαθήματα
μοχθοῦμεν ὡς χρὴ πάντα καὶ ματεύομεν,
Πειθὼ δὲ τὴν τύραννον ἀνθρώποις μόνην
οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν
μισθούς διδόντες μανθάνειν, ἵν' ἦν ποτε
πείθειν ἢ τις βούλοιτο τυγχάνειν θ' ἄμα;
πῶς οὖν ἔτ' ἀν τις ἐλπίσαι πράξειν καλῶς;
οἱ μὲν γὰρ ὅντες παῖδες οὐκέτ' εἰσί μοι,
αὔτη δ' ἐπ' αἰσχροῖς αἰχμάλωτος. οἴχομαι·
καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκονθ' ὄρῶ. 820

καὶ μήν—ἴσως μὲν τοῦ λόγου κενὸν τόδε,
Κύπριν προβάλλειν· ἀλλ' ὅμως εἰρήσεται·
πρὸς σοῖσι πλευροῖς παῖς ἐμή κοιμίζεται
ἡ φοιβάς, ἦν καλοῦσι Κασάνδραν Φρύγες.
ποῦ τὸς φίλας δῆτ' εὐφρόνας δείξεις, ἄναξ,
ἢ τῶν ἐν εὔνῃ φιλτάτων ἀσπασμάτων
χάριν τίν' ἔχει παῖς ἐμή, κείνης δ' ἔγώ;
[ἐκ τοῦ σκότου τε τῶν τε νυκτερησίων
φίλτρων μεγίστη γίγνεται βροτοῖς χάρις.] 830
ἄκουε δή νυν τὸν θανόντα τόνδ' ὄρᾶς;
τοῦτον καλῶς δρῶν ὅντα κηδεστὴν σέθεν
δράσεις. ἐνός μοι μῆθος ἐνδεής ἔτι.
εἴ μοι γένοιτο φθόγγος ἐν βραχίοσι
καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει
ἢ Δαιδάλου τέχναισιν ἢ θεῶν τίνος,

ώς πάνθ' ὁμαρτῇ σῶν ἔχοιντο γουνάτων
κλαίοντ', ἐπισκήπτοντα παντοίους λόγους.

840

ῶ δέσποτ', ω μέγιστον "Ἐλλησιν φάος,
πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι
τιμωρόν, εἰ καὶ μηδέν ἐστιν, ἀλλ' ὅμως.
ἐσθλοῦ γάρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν
καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἀεί.

845

Χο. δεινόν γε, θνητοῖς ώς ἀπαντα συμπίτνει,
καὶ τὰς ἀνάγκας οἱ νόμοι διώρισαν,
φίλους τιθέντες τούς γε πολεμιωτάτους
ἔχθρούς τε τοὺς πρὶν εύμενεῖς ποιούμενοι.

Αγ. ἔγώ σὲ καὶ σὸν παῖδα καὶ τύχας σέθεν,
Ἐκάβη, δι' οἴκτου χεῖρά θ' ἵκεσίαν ἔχω,
καὶ βούλομαι θεῶν θ' οὔνεκ' ἀνόσιον ξένον
καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην,
εἴ πως φανεί γ' ὥστε σοί τ' ἔχειν καλῶς,
στρατῷ τε μὴ δόξαιμι Κασάνδρας χάριν
Θρήκης ἀνακτι τόνδε βουλεῦσαι φόνον.
ἔστιν γάρ ἡ ταραγμὸς ἐμπέπτωκέ μοι.

850

—Τὸν ἀνδρα τοῦτον φίλιον ἡγεῖται στρατός,
τὸν κατθανόντα δ' ἔχθρόν· εἰ δὲ σοὶ φίλος
ὅδ' ἔστι, χωρὶς τοῦτο κού κοινὸν στρατῷ. —
πρὸς ταῦτα φρόντιζ· ώς θέλοντα μέν μ' ἔχεις
σοὶ ξυμπονῆσαι καὶ ταχὺν προσαρκέσαι,
βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

855

Εκ. φεῦ.

οὐκ ἔστι θνητῶν ὄστις ἔστ' ἐλεύθερος·
ἡ χρημάτων γάρ δοῦλός ἔστιν ἡ τύχης,
ἡ πλῆθος αὐτὸν πόλεος ἡ νόμων γραφαὶ
εἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.
ἔπει δὲ ταρβεῖς τῷ τ' ὄχλῳ πλέον νέμεις,
ἔγώ σε θήσω τοῦδ' ἐλεύθερον φόβου,
σύνισθι μὲν γάρ, ἦν τι βουλεύσω κακὸν
τῷ τόνδ' ἀποκτείναντι, συνδράστης δὲ μή.

860

865

870

ἢν δ' ἔξ 'Αχαιῶν θόρυβος ἢ 'πικουρία
πάσχοντος ἀνδρὸς Θρηκὸς οἰα πείσεται
φανῇ τις, εἶργε μὴ δοκῶν ἐμὴν χάριν.
τὰ δ' ἄλλα—θάρσει—πάντ' ἔγώ θήσω καλῶς.

875

Αγ. πῶς οὖν; τί δράσεις; πότερα φάσγανον χερὶ[·]
λαβοῦσα γραίφ φῶτα βάρβαρον κτενεῖς,
ἢ φαρμάκοισιν ἢ 'πικουρίᾳ τινὶ;
τίς σοι ξυνέσται χείρ; πόθεν κτήσῃ φίλους;

Εκ. στέγαι κεκεύθασ' αἴδε Τρωάδων ὄχλον. 880

Αγ. τὰς αἰχμαλώτους εἶπας, 'Ελλήνων ἄγραν;

Εκ. σὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.

Αγ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος;

Εκ. δεινὸν τὸ πλῆθος σὺν δόλῳ τε δύσμαχον.

Αγ. δεινόν· τὸ μέντοι θῆλυ μέμφομαι γένος. 885

Εκ. τί δ'; οὐ γυναῖκες εἶλον Αἰγύπτου τέκνα

καὶ Λῆμνον ἄρδην ἀρσένων ἔξωκισαν;
ἄλλ' ὡς γενέσθω· τόνδε μὲν μέθεις λόγον,
πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
γυναικα.—καὶ σὺ Θρῆκὶ πλαθεῖσα ξένῳ 890

λέξον· Καλεῖ σ' ἄνασσα δή ποτ' Ιλίου

Ἐκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,
καὶ παῖδας· ὡς δεῖ καὶ τέκν' εἰδέναι λόγους

τοὺς ἔξ ἐκείνης.—τὸν δὲ τῆς νεοσφαγοῦς 895

Πολυξένης ἐπίσχεις, 'Αγάμεμνον, τάφον,

ώς τώδ' ἀδελφῷ πλησίον μιᾷ φλογί,
δισσὴ μέριμνα μητρί, κρυφθῆτον χθονί.

Αγ. ἔσται τάδ' οὕτω· καὶ γὰρ εἰ μὲν ἦν στρατῷ
πλοῦς, οὐκ ὅν εἶχον τήνδε σοι δοῦναι χάριν·
νῦν δ', οὐ γὰρ ἵστος οὐρίους πνοὰς θεός,
μένειν ἀνάγκη πλοῦν ὅρῶντ' ἔς ἥσυχον.

900

γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε,
ἰδίᾳ θ' ἐκάστῳ καὶ πόλει, τὸν μὲν κακὸν
κακόν τι πάσχειν, τὸν δὲ χρηστὸν εύτυχεῖν.

Χο. σὺ μέν, ὃ πατρὶς Ἰλιάς,
τῶν ἀπορθήτων πόλις οὐκέτι λέξῃ·
τοῖον Ἑλλάνων νέφος ἀμφὶ σε κρύπτει
δορὶ δὴ δορὶ πέρσαν. [στρ. α 906]

ἀπὸ δὲ στεφάναν κέκαρ-
σαι πύργων, κατὰ δ' αἰθάλου
κηλιδ' οἰκτροτάταν κέχρω-
σαι· τάλαιν',
οὐκέτι σ' ἐμβατεύσω. 910

μεσονύκτιος ὥλλυμαν,
ῆμος ἐκ δείπνων ὑπνος ἥδυς ἐπ' ὄσσοις
σκίδναται, μολπᾶν δ' ἀπὸ καὶ χοροποιῶν
θυσιῶν καταλύσας [ἀντ. α 915]

πόσις ἐν θαλάμοις ἔκει-
το, ξυστὸν δ' ἐπὶ πασσάλῳ,
ναύταν οὐκέθ' ὄρῶν ὅμι-
λον Τροίαν
Ἰλιάδ' ἐμβεβῶτα. 920

ἐγὼ δὲ πλόκαμον ἀναδέτοις
μίτραισιν ἐρρυθμιζόμαν [στρ. β 925]

χρυσέων ἐνόπτερων λεύσ-
σουσ' ἀτέρμονας εἰς αὐγάς,
ἐπιτιδέμνιος ὡς πέσοιμ' ἐς εύνάν.

ἀνὰ δὲ κέλαδος ἔμολε πόλιν·
κέλευσμα δ' ἦν κατ' ἀστυ Τροί-
ας τόδ'. Ὦ

παῖδες Ἑλλάνων, πότε δὴ πότε τὰν
Ἰλιάδα σκοπιάν
πέρσαντες ἥξετ' οἴκους ; 930

λέχη δὲ φίλια μονόπεπλος
λιποῦσα, Δωρὶς ὡς κόρα, [ἀντ. β

σεμνὰν προσίζουσ' οὐκ 935
 ἥνυσ' "Αρτεμιν ἀ τλάμων·
 ἀγομαι δὲ θανόντ' ἴδοῦσ' ἀκοίταν
 τὸν ἐμὸν ἄλιον ἐπὶ πέλαγος,
 πόλιν τ' ἀποσκοποῦσ', ἐπεὶ
 νόστιμον

ναῦς ἐκίνησεν πόδα καὶ μ' ἀπὸ γᾶς 940
 ὥρισεν Ἰλιάδος·
 τάλαιν', ἀπεῖπον ἄλγει,

τὰν τοῖν Διοσκούροιν Ἐλέναν κάσιν [ἐπωδ.]
 Ἰδαῖόν τε βούταν
 αἰνόπαριν κατάρα 945
 διδοῦσ', ἐπεὶ με γᾶς ἐκ
 πατρῷας ἀπώλεσεν
 ἔξῳκισέν τ' οἴκων γάμος, οὐ γάμος ἀλλ' ἀ-
 λάστορός τις οἰζύς·
 ἀν μήτε πέλαγος ἄλιον ἀπαγάγοι πάλιν, 950
 μήτε πα-
 τρῷον ἵκοιτ' ἐς οἴκον.

ΠΟΛΥΜΗΣΤΩΡ

ὡς φίλτατ' ἀνδρῶν Πρίαμε, φιλτάτη δὲ σύ,
 Ἐκάβη, δακρύω σ' εἰσορῶν πόλιν τε σὴν
 τὴν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν. 955
 φεῦ·
 οὐκ ἔστι πιστὸν οὐδέν, οὔτ' εύδοξία
 οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.
 φύρουσι δ' αὐτοὶ θεοὶ πάλιν τε καὶ πρόσω
 ταραγμὸν ἐντιθέντες, ὡς ἀγνωσίᾳ
 σέβωμεν αὐτούς. ἀλλὰ ταῦτα μὲν τί δεῖ 960
 θρηνεῖν, προκόπτοντ' οὐδὲν ἔς πρόσθεν κακῶν;
 σὺ δ', εἴ τι μέμφῃ τῆς ἐμῆς ἀπουσίας,
 σχέει τυγχάνω γάρ ἐν μέσοις Θρήκης ὄροις

ἀπών, ὅτ' ἥλθες δεῦρ'· ἐπεὶ δ' ἀφικόμην,
ἥδη πόδ' ἔξω δωμάτων αἴροντί μοι
ἐς ταύτὸν ἥδε συμπίτνει δμωὶς σέθεν
λέγουσα μύθους, ὃν κλύων ἀφικόμην. 965

Εκ. αἰσχύνομαί σε προσβλέπειν ἐναντίον,
Πολυμῆστορ, ἐν τοιοῖσδε κειμένῃ κακοῖς.
ὅτῳ γὰρ ὁφθην εὔτυχοῦσ', αἰδώς μ' ἔχει
ἐν τῷδε πότμῳ τυγχάνουσ' ἵν' εἰμὶ νῦν
κούκ ἀν δυναίμην προσβλέπειν ὄρθαις κόραις.
ἀλλ' αὐτὸ μὴ δύσνοιαν ἥγήσῃ σέθεν,
Πολυμῆστορ· ἀλλως δ' αἴτιόν τι καὶ νόμος,
γυναικας ἀνδρῶν μὴ βλέπειν ἐναντίον. 975

Πλ. καὶ θαῦμά γ' οὐδέν. ἀλλὰ τίς χρεία σ' ἐμοῦ;
τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα·

Εκ. ἵδιον ἐμαυτῆς δή τι πρὸς σὲ βούλομαι
καὶ παῖδας εἰπεῖν σούς· ὀπάονας δέ μοι
χωρὶς κέλευσον τῶνδ' ἀποστῆναι δόμων. 980

Πλ. χωρεῖτ· ἐν ἀσφαλεὶ γὰρ ἥδ' ἐρημία.
φίλη μὲν εἴ σύ, προσφιλές δέ μοι τόδε
στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σέ χρῆν·
τί χρὴ τὸν εὗ πράσσοντα μὴ πράσσουσιν εὗ
φίλοις ἐπαρκεῖν; ὡς ἔτοιμος εἰμ' ἔγώ. 985

Εκ. πρῶτον μὲν εἰπὲ παῖδ' ὃν ἔξ ἐμῆς χερὸς
Πολύδωρον ἐκ τε πατρὸς ἐν δόμοις ἔχεις,
εἰ γῆ· τὰ δ' ἀλλα δεύτερόν σ' ἐρήσομαι.

Πλ. μάλιστα τούκείνου μὲν εὔτυχεῖς μέρος.

Εκ. ὃ φίλταθ', ὡς εὗ κάξιως λέγεις σέθεν. 990

Πλ. τί δῆτα βούλῃ δεύτερον μαθεῖν ἐμοῦ;

Εκ. εἰ τῆς τεκούστης τῆσδε . . . μέμνηται τί μου;

Πλ. καὶ δεῦρό γ' ὡς σὲ κρύφιος ἐζήτει μολεῖν.

Εκ. χρυσὸς δὲ σῶς ὃν ἥλθεν ἐκ Τροίας ἔχων;

Πλ. σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος. 995

Εκ. σῶσόν νυν αὐτὸν μηδ' ἔρα τῶν πλησίον.

Πλ. ἥκιστ· ὃναίμην τοῦ παρόντος, ὃ γύναι.

Εκ. οἰσθ' οὖν ἀ λέξαι σοί τε καὶ παισὶν θέλω ;
 Πλ. οὐκ οἰδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.
 Εκ. ἔστ', ὡς φιληθεὶς ὡς σὺ νῦν ἐμοὶ φιλῇ . . . 1000
 Πλ. τί χρῆμ' ὃ κάμε καὶ τέκν' εἰδέναι χρεών ;
 Εκ. χρυσοῦ παλαιαὶ Πριαμιδῶν κατώρυχες.
 Πλ. ταῦτ' ἔσθ' ἀ βούλη παιδὶ σημῆναι σέθεν ;
 Εκ. μάλιστα, διὰ σοῦ γ· εἰ γάρ εύσεβης ἀνήρ.
 Πλ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ; 1005
 Εκ. ἄμεινον, ἦν σὺ κατθάνης, τούσδ' εἰδέναι.
 Πλ. καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.
 Εκ. οἰσθ' οὖν Ἀθάνας Ἰλίας ἵνα στέγαι ;
 Πλ. ἐνταῦθ' ὃ χρυσός ἔστι ; σημεῖον δὲ τί ;
 Εκ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω. 1010
 Πλ. ἔτ' οὖν τι βούλη τῶν ἔκει φράζειν ἐμοί ;
 Εκ. σώσαι σε χρήματ' οὓς συνεξῆλθον θέλω.
 Πλ. ποῦ δῆτα ; πέπλων ἐντὸς ἡ κρύψασ' ἔχεις ;
 Εκ. σκύλων ἐν ὅχλῳ ταῖσδε σώζεται στέγαις.
 Πλ. ποῦ δ' ; αἰδ' Ἀχαιῶν ναύλοχοι περιπτυχαί. 1015
 Εκ. ίδια γυναικῶν αἰχμαλωτίδων στέγαι.
 Πλ. τάνδον δὲ πιστὰ κάρσένων ἔρημία ;
 Εκ. οὐδεὶς Ἀχαιῶν ἔνδον, ἀλλ' ἡμεῖς μόναι.
 ἀλλ' ἔρπ' ἐς οἴκους· καὶ γάρ Ἀργεῖοι νεῶν
 λῦσαι πιθοῦσιν οἴκαδ' ἐκ Τροίας πόδα· 1020
 ὡς πάντα πράξας ὡν σε δεῖ στείχης πάλιν
 ξὺν παισὶν οὕπερ τὸν ἐμὸν ὕκισσας γόνον.
 Χο. οὕπω δέδωκας, ἀλλ' ίσως δώσεις δίκην·
 ἀλίμενόν τις ὡς εἰς ἄντλον πεσὼν
 † λέχριος ἐκπεσῆ φίλας καρδίας,
 ἀμέρσας βίστον. τὸ γάρ ὑπέγγυον
 Δίκα καὶ θεοῖσιν οὐ συμπίτνει·
 δλέθριον δλέθριον κακόν. † 1030
 ψεύσει σ' δδοῦ τῆσδ' ἐλπὶς ἢ σ' ἐπήγαγεν
 θανάσιμον πρὸς "Αιδαν, ίώ τάλας·
 ἀπολέμω δὲ χειρὶ λείψεις βίον.

Πλ. <εσωθεν>

ώμοι, τυφλοῦμαι φέγγος ὄμμάτων τάλας. 1035
 Χο. — ἡκούσατ' ἀνδρὸς Θρηκὸς οἰμωγήν, φίλαι;
 Πλ. ώμοι μάλ' αὐθις, τέκνα, δυστήνου σφαγῆς.
 Χο. — φίλαι, πέπρακται καίν' ἔσω δόμων κακά.
 Πλ. ἀλλ' οὔτι μὴ φύγητε λαιψηρῷ ποδί·
 βάλλων γάρ οἴκων τῶνδ' ἀναρρήξω μυχούς. 1040
 Χο. — ίδού, βαρείας χειρὸς δρμάται βέλος.
 — βιούλεσθ' ἐπεστέσωμεν; ώς ἀκμὴ καλεῖ
 'Εκάβη παρεῖναι Τρωάσιν τε συμμάχους.
 Εκ. ἄρασσε, φείδου μηδέν, ἐκβάλλων πύλας·
 οὐ γάρ ποτ' ὅμμα λαμπρὸν ἐνθήσεις κόραις,
 οὐ παῖδας ὅψη ωντας οὖς ἔκτειν' ἔγώ. 1045
 Χο. ἡ γάρ καθεῖλες Θρῆκα, καὶ κρατεῖς, ξένον,
 δέσποινα, καὶ δέδρακας οἴάπερ λέγεις;
 Εκ. ὅψη νιν αὐτίκ' ὄντα δωμάτων πάρος
 τυφλὸν τυφλῷ στείχοντα παραφόρῳ ποδί,
 παίδων τε δισσῶν σώμαθ', οὖς ἔκτειν' ἔγώ
 σὺν ταῖς ἀρίσταις Τρωάσιν δίκην δέ μοι
 δέδωκε. χωρεῖ δ', ώς ὁρᾶς, ὅδ' ἐκ δόμων.
 ἀλλ' ἐκποδῶν ἄπειμι κάποοστήσομαι
 θυμῷ ῥέοντι Θρηκὶ δυσμαχωτάτῳ. 1050
 1055

Πλ. ώμοι ἔγώ, πᾶς βῶ,
 πᾶς στῶ, πᾶς κέλσω;
 τετράποδος βάσιν θηρὸς δρεστέρου
 τιθέμενος ἐπίχειρα κατ' ἵχνος; ποίαν
 ἡ ταύταν ἡ τάνδ' ἔξαλλάξω, τὰς
 ἀνδροφόνους μάρψαι χρήζων Ἰλιάδας,
 αἱ με διώλεσαν;
 τάλαιναι κόραι τάλαιναι Φρυγῶν,
 ως κατάρατοι, 1060
 ποῖ καί με φυγῆ πτώσσουσι μυχῶν;
 εἴθε μοι δυμάτων αίματόν βλέφαρον
 1065

ἀκέσαι' ἀκέσαιο τυφλόν, "Αλιε,
φέγγος ἐπαλλάξας.

ἄ,

σίγα· κρυπτὰν βάσιν αἰσθάνομαι
τάνδε γυναικῶν, πᾶς πόδ' ἐπάξιας
σαρκῶν ὀστέων τ' ἐμπλησθῶ,
θοίναν ἀγρίων θηρῶν τιθέμενος,
ἀρνύμενος λώβιαν
λύμας ἀντίποιν' ἐμᾶς; ὅ τάλας.

ποῖ πᾶς φέρομαι τέκν' ἔρημα λιπών
Βάκχαις "Αἰδου διαμοιρᾶσαι,

σφακτά, κυσίν τε φοινίαν δαῖτ' ἀνή-
μερον τ' οὔρείαν ἐκβολάν;

πᾶς στῶ, πᾶς κάμψω, [πᾶς βῶ,]
ναῦς ὅπως ποντίοις πείσμασιν, λινόκροκον

φᾶρος στέλλων, ἐπὶ τάνδε συθεὶς

τέκνων ἐμῶν φύλαξ ὀλέθριον κοίταν;

Χο. ὁ τλῆμον, ὁς σοι δύσφορ' εἴργασται κακά·
δράσαντι δ' αἰσχρὰ δεινὰ τάπιτίμια.

[δαίμων ἔδωκεν ὅστις ἔστι σοι βαρύς.]

Πλ. αἰαῖ, ἵω Θρήκης λογχοφόρον ἔνο-
πλον εὔιππον "Αρει κάτοχον γένος.

ἴω 'Αχαιοί.—ἴω 'Ατρεῖδαι.—βοάν βοάν ὀυτῶ, βοάν.
ὅ ιτε· μόλετε πρὸς θεῶν.

κλύει τις ἦ οὐδεὶς ἀρκέσει; τί μέλλετε;

γυναικες ὀλεσάν με, γυναικες αἰχμαλωτίδες· δεινὰ
δεινὰ πεπόνθαμεν.

ῶμοι ἐμᾶς λώβιας.

ποῖ τράπωμαι, ποῖ πορευθῶ;

ἀμπτάμενος οὐράνιον
νψιπτεῖς ἐς μέλαθρον,

'Ωαρίων ἦ Σείριος ἐνθα πυρὸς φλογέας ἀφίη-

σιν ὅσσων αὐγάς, ἦ τὸν ἐς 'Αίδα
μελάγχρωτα πορθμὸν ὅξω τάλας;

Χο. συγγνώοθ', ὅταν τις κρείσσον' ἦ φέρειν κακὰ
πάθη, ταλαινης ἔξαπαλλάξαι χότης.

Αγ. κραυγῆς ἀκούσας ἥλθον· οὐ γάρ ἥσυχος
πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν
'Ηχὼ διδοῦσα θόρυβον· εἰ δὲ μὴ Φρυγῶν
πύργους πεσόντας ἥσμεν 'Ελλήνων δορί,
φόβον παρέσχεν οὐ μέσως ὅδε κτύπος.

Πλ. ὃ φίλτατ'· ἥσθόμην γάρ, 'Αγάμεμνον, σέθεν
φωνῆς ἀκούσας· εἰσορᾶς ἢ πάσχομεν;

Αγ. ἔξα·
Πολυμῆστορ· ὃ δύστηνε, τίς σ' ἀπώλεσεν;
τίς ὅμμ' ἔθηκε τυφλὸν αἰμάξας κόρας,
παῖδας τε τούσδ' ἔκτεινεν; ἢ μέγαν χόλον
σοὶ καὶ τέκνοισιν εἶχεν ὅστις ἦν ἄρα.

Πλ. 'Εκάβη με σύν γυναιξὶν αἰχμαλωτίσιν
ἀπώλεσ'—οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.

Αγ. τί φής; σὺ τοῦργον εἴργασαι τόδ', ώς λέγει;
σὺ τόλμαν, 'Εκάβη, τήνδ' ἔτλης ἀμήχανον;

Πλ. ὅμοι, τί λέξεις; ἢ γάρ ἐγγύς ἐστί που;
σήμηνον, εἰπὲ ποῦ 'σθ', ἵν' ἀρπάσας χεροῖν
διασπάσωμαι καὶ καθαιμάξω χρόα.

Αγ. οὗτος, τί πάσχεις; Πλ. πρὸς θεῶν σε λίσσομαι,
μέθεις μ' ἐφεῖναι τῇδε μαργῶσαν χέρα.

Αγ. Ἰσχ'· ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον
λέγ', ώς ἀκούσας σοῦ τε τῆσδέ τ' ἐν μέρει
κρίνω δικαίως ἀνθ' ὅτου πάσχεις τάδε.

Πλ. λέγοιμ' ἄν. ἦν τις Πριαμιδῶν νεώτατος,
Πολύδωρος, 'Εκάβης παῖς, ὃν ἐκ Τροίας ἐμοὶ¹¹³⁰
πατήρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,
ὕποπτος ὃν δὴ Τρωικῆς ἀλώσεως.
τοῦτον κατέκτειν· ἀνθ' ὅτου δ' ἔκτεινά νιν,
ἀκουσσον, ώς εὗ καὶ σοφῆ προμηθία.
ἔδεισα μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς
Τροίαν ἀθροίσῃ καὶ ξυνοικίσῃ πάλιν,

γνόντες δ' Ἀχαιοὶ γῶντα Πριαμιδῶν τινα 1140 ·
 Φρυγῶν ἐς αἰαν αὐθις ἄρειαν στόλον,
 καππειτα Θρήκης πεδία τρίβοιεν τάδε
 λεηλατοῦντες, γείτοσιν δ' εἴη κακὸν
 Τρώων, ἐν ὠπερ νῦν, ἀναξ, ἐκάμνομεν.

Ἐκάρθη δὲ παιδὸς γνοῦσα θανάσιμον μόρον 1145
 λόγῳ με τοιῷδ' ἥγαγ', ὡς ικερυμμένας
 θήκας φράσουσα Πριαμιδῶν ἐν Ἰλίῳ
 χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει
 δόμους, ἵν' ἀλλος μή τις εἰδείη τάδε.

Ἱζω δὲ κλίνης ἐν μέσω κάμψας γόνυ· 1150
 πολλαὶ δὲ χεῖρες, αἱ μὲν ἔξ ἀριστερᾶς,
 αἱ δ' ἔνθεν, ὡς δὴ παρὰ φίλῳ, Τρώων κόραι
 θάκους ἔχουσαι, κερκίδ' Ἡδωνῆς χερὸς
 ἥνουν, ὑπ' αὐγὰς τούσδε λεύσσουσαι πέπλους.
 ἀλλαὶ δὲ κάμακα Θρηκίαν θεώμεναι 1155
 γυμνόν μ' ἔθηκαν διπτύχου στολίσματος.
 ὅσαι δὲ τοκάδες ἥσαν, ἐκπαγλούμεναι
 τέκν' ἐν χεροῖν ἔπαλλον, ὡς πρόσω πατρὸς
 γένοιντο, διαδοχαῖς ἀμείβουσαι χερῶν·
 καὶ τ' ἐκ γαληνῶν—πῶς δοκεῖς;—προσφθεγμάτων 1160
 εὐθὺς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν
 κεντοῦσι παῖδας, αἱ δὲ πολεμίων δίκην
 ξυναρπάσασαι τὰς ἐμὰς εἰχον χέρας
 καὶ κῶλα· παισὶ δ' ἀρκέσαι χρήζων ἐμοῖς,
 εἰ μὲν πρόσωπον ἔχανισταίην ἐμόν, 1165
 κόμης κατεῖχον, εἰ δὲ κινοίην χέρας,
 πλήθει γυναικῶν οὐδὲν ἥνυον τάλας.
 τὸ λοίσθιον δέ, πῆμα πήματος πλέον,
 ἔξειργάσαντο δείν'· ἐμῶν γάρ δημάτων,
 πόρπας λαβοῦσαι, τὰς ταλαιπώρους κόρας 1170
 κεντοῦσιν, αἰμάσσουσιν εἴτ' ἀνὰ στέγας
 φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγὼ
 θήρ ὡς διώκω τὰς μιαιφόνους κύνας,

ἀπαντ' ἔρευνῶν | τοῖχον ὡς κυνηγέτης |
 βάλλων ἀράσσων. τοιάδε σπεύδων χάριν
 πέπονθα τὴν σὴν πολέμιόν τε σὸν κτανών,
 Ἀγάμεμνον. ὡς δὲ μὴ μακροὺς τείνω λόγους,
 εἴ τις γυναῖκας τῶν πρὶν εἴρηκεν κακῶς
 ἢ νῦν λέγων ἔστιν τις ἢ μέλλει λέγειν,
 ἀπαντα ταῦτα συντεμών ἐγὼ φράσω·
 γένος γάρ οὔτε πόντος οὔτε γῆ τρέφει
 τοιόνδ'. ὁ δ' αἰεὶ ξυντυχών ἐπίσταται.

1175

Χο. μηδὲν θρασύνου μηδὲ τοῖς σαυτοῦ κακοῖς
 τὸ θῆλυ συνθεὶς ὥδε πᾶν μέμψη γένος.

[πολλαὶ γάρ ἡμῶν, αἱ μέν εἰσ' ἐπίφθονοι,
 αἱ δ' εἰς ἀριθμὸν τῶν κακῶν πεφύκαμεν.]

1180

Εκ. Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἔχρην ποτε
 τῶν πραγμάτων τὴν γλῶσσαν ἴσχύειν πλέον·
 ἀλλ', εἴτε χρήστ' ἔδρασε, χρήστ' ἔδει λέγειν,
 εἴτ' αὖ πονηρά, τοὺς λόγους είναι σαθρούς,
 καὶ μὴ δύνασθαι τάδικ' εῦ λέγειν ποτέ.
 σοφοὶ μὲν οὖν εἰσ' οἱ τάδ' ἡκριβωκότες,
 ἀλλ' οὐ δύνανται διὰ τέλους είναι σοφοί,
 κακῶς δ' ἀπώλοντ· οὔτις ἔξήλυξέ πω.

1190

καί μοι τὸ μὲν σὸν ὥδε φροιμίοις ἔχει·
 πρὸς τόνδε δ' εἴμι καὶ λόγοις ἀμείψομαι·
 ὃς φήσι Ἀχαιῶν πόνον ἀπαλλάσσων διπλοῦν
 Ἀγαμέμνονός θ' ἔκατι παῖδ' ἐμὸν κτανεῖν.
 ἀλλ', ὃ κάκιστε, πρῶτον οὕποτ' ἀν φίλον
 τὸ βάρβαρον γένοιτ' ἀν Ἐλλησιν γένος
 οὐδ' ἀν δύναιτο. τίνα δὲ καὶ σπεύδων χάριν
 πρόθυμος ἥσθα; πότερα κηδεύσων τινὰ
 ἢ συγγενῆς ὅν, ἢ τίν' αἰτίαν ἔχων;
 ἢ σῆς ἔμελλον γῆς τεμεῖν βλαστήματα
 πλεύσαντες αὐθις; τίνα δοκεῖς πείσειν τάδε;
 δι χρυσός, εἰ βούλοιο τάληθῆ λέγειν,
 ἔκτεινε τὸν ἐμὸν παῖδα, καὶ κέρδη τὰ σά.

1200

1205

ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' εὔτύχει
 Τροία, πέριξ δὲ πύργος εἰχ' ἔτι πτόλιν,
 ἔζη τε Πρίαμος Ἐκτορός τ' ἦνθει δόρυ, 1210
 τί δ' οὐ τότ', εἴπερ τῷδ' ἐβουλήθης χάριν
 θέσθαι, τρέφων τὸν παῖδα κάν δόμοις ἔχων
 ἔκτεινας ἢ ζῶντ' ἥλθες Ἀργείοις ἄγων;
 ἀλλ' ἦνίχ' ἡμεῖς οὐκέτ' ἐσμὲν ἐν φάει—
 καπνῷ δ' ἐσήμην' ἄστυ—πολεμίων ὑπό, 1215
 ξένον κατέκτας σὴν μολόντ' ἐφ' ἐστίαν.

πρὸς τοῖσδε νῦν ἀκουσον, ὡς φανῆς κακός.
 χρῆν σ', εἴπερ ἥσθα τοῖς Ἀχαιοῖσιν φίλοις,
 τὸν χρυσὸν ὃν φῆς οὐ σὸν ἀλλὰ τοῦδ' ἔχειν
 δοῦναι φέρουντα πενομένοις τε καὶ χρόνον 1220
 πολὺν πατρῷας γῆς ἀπεξενωμένοις.
 σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
 τολμᾶς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
 καὶ μὴν τρέφων μὲν ὡς σε παῖδ' ἔχρην τρέφειν
 σώσας τε τὸν ἔμρον, εἶχες ἀν καλὸν κλέος· 1225
 ἐν τοῖς κακοῖς γάρ ἀγαθοὶ σαφέστατοι
 φίλοι· τὰ χρηστὰ δ' αὐθ' ἔκαστ' ἔχει φίλους.
 εὶ δ' ἐσπάνιζες χρημάτων, ὃ δ' εὔτύχει,
 θησαυρὸς ἀν σοι παῖς ὑπῆρχ' οὐμὸς μέγας·
 νῦν δ' οὔτ' ἐκεῖνον ἀνδρ' ἔχεις σαυτῷ φίλον, 1230
 χρυσοῦ τ' ὄνησις οἰχεται παῖδές τε σοί,
 αὐτός τε πράσσεις ὥδε. σοί δ' ἐγὼ λέγω,
 Ἀγάμεμνον, εὶ τῷδ' ἀρκέσεις, κακὸς φανῆ·
 οὔτ' εὔσεβη γάρ οὔτε πιστὸν οἴς ἔχρην,
 οὐχ ὅσιον, οὐ δίκαιον εὖ δράσεις ξένον· 1235
 αὐτὸν δὲ χαίρειν τοῖς κακοῖς σὲ φήσομεν
 τοιοῦτον ὄντα . . . δεσπότας δ' οὐ λοιδορῶ.

Χο. φεῦ φεῦ· βροτοῖσιν ὡς τὰ χρηστὰ πράγματα
 χρηστῶν ἀφορμὰς ἐνδίδωσ' ἀεὶ λόγων.

Αγ. ὀχθεινὰ μέν μοι τάλλοτρια κρίνειν κακά,
 δύμως δ' ἀνάγκη· καὶ γάρ αἰσχύνην φέρει, 1240

πρᾶγμ' ἔσ χέρας λαβόντ' ἀπώσασθαι τόδε.

έμοὶ δ', ἵν' εἰδῆς, οὕτ' ἐμὴν δοκεῖς χάριν
οὕτ' οὖν Ἀχαιῶν ἄνδρ' ἀποκτεῖναι ξένον,
ἄλλ' ὡς ἔχης τὸν χρυσὸν ἐν δόμοισι σοῖς.

λέγεις δὲ σαυτῷ πρόσφορ' ἐν κακοῖσιν ὅν·
τάχ' οὖν παρ' ὑμῖν ῥάδιον ξενοκτονεῖν·

ἥμιν δέ γ' αἰσχρὸν τοῖσιν "Ελλησιν τόδε.

πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγω ψόγον;
οὐκ ἀν δυναίμην. ἄλλ' ἐπεὶ τὰ μὴ καλά
πράσσειν ἐτόλμας, τλῆθι καὶ τὰ μὴ φίλα.

Πλ. οἴμοι, γυναικός, ὡς ἔοιχ', ἡσσώμενος
δούλης ὑφέξω τοῖς κακίσιν δίκην.

Αγ. οὔκουν δικαίως, εἰπερ εἰργάσω κακά;

Πλ. οἴμοι τέκνων τῶνδ' ὀμμάτων τ' ἐμῶν, τάλας.

1245

Εκ. ἀλγεῖς· τί δ'; ἢ 'μὲ παιδὸς οὐκ ἀλγεῖν δοκεῖς;

Πλ. χαίρεις ὑβρίζουσ' εἰς ἔμ', ὡς πανοῦργε σύ;

Εκ. οὐ γάρ με χαίρειν χρή σε τιμωρουμένην;

Πλ. ἄλλ' οὐ τάχ', ἡνίκ' ἀν σε ποντία νοτίς —

Εκ. μῶν ναυστολήσῃ γῆς ὄρους 'Ελληνίδος;

1260

Πλ. κρύψῃ μὲν οὖν πεσοῦσαν ἐκ καρχησίων.

Εκ. πρὸς τοῦ βιαίων τυγχάνουσαν ἀλμάτων;

Πλ. αὐτὴ πρὸς ίστὸν ναὸς ἀμβήσῃ ποδί.

Εκ. ὑποπτέροις νώτοισιν ἢ ποίω τρόπω;

Πλ. κύων γενήσῃ πύρος' ἔχουσα δέργματα.

1265

Εκ. πῶς δ' οἰσθα μορφῆς τῆς ἐμῆς μετάστασιν;

Πλ. ὁ Θρηξὶ μάντις εἶπε Διόνυσος τάδε.

Εκ. σοὶ δ' οὐκ ἔχρησεν οὐδὲν ὅν ἔχεις κακῶν;

Πλ. οὐ γάρ ποτ' ἀν σύ μ' εἶλες ὅδε σὺν δόλῳ.

Εκ. θανοῦσα δ' ἢ ωδῆς' ἐνθάδ' ἐκπλήσσω βίον;

1270

Πλ. θανοῦσα· τύμβῳ δ' ὄνομα σῷ κεκλήσεται . . .

Εκ. μορφῆς ἐπωδόν, ἢ τί, τῆς ἐμῆς ἔρεις;

Πλ. κυνὸς ταλαίνης σῆμα, ναυτίλοις τέκμαρ.

Εκ. οὐδὲν μέλει μοι σοῦ γέ μοι δόντος δίκην.

Πλ. καὶ σήν γ' ἀνάγκη παῖδα Κασάνδραν θανεῖν.

1275

Εκ. ἀπέπτυσ· αὐτῷ ταῦτα σοὶ δίδωμ' ἔχειν.

Πλ. κτενεῖ νιν ἡ τοῦδ' ἄλοχος, οἰκουρὸς πικρά.

Εκ. μήπω μανείη Τυνδαρὶς τοσόνδε παῖς.

Πλ. καύτόν γε τοῦτον, πέλεκυν ἔξαρασ· ἄνω.

Αγ. οὗτος σύ, μαίνη καὶ κακῶν ἐρῆς τυχεῖν; 1280

Πλ. κτεῖν', ὡς ἐν Ἀργει φόνια λουτρά σ' ἀμμένει.

Αγ. οὐχ ἔλξετ' αὐτόν, δμῶες, ἐκποδὼν βίᾳ;

Πλ. ἀλγεῖς ἀκούων; Αγ. οὐκ ἐφέξετε στόμα;

Πλ. ἐγκλήετ· εἴρηται γάρ. Αγ. οὐχ ὅσον τάχος

νήσων ἐρήμων αὐτὸν ἐκβαλεῖτέ που, 1285

ἐπείπερ οὕτω καὶ λίαν θρασυστομεῖ;

Ἐκάβη, σὺ δ', ὡς τάλαινα, διπτύχους νεκροὺς

στείχουσα θάπτε· δεσποτῶν δ' ὑμᾶς χρεὼν

σκηναῖς πελάζειν, Τρωάδες· καὶ γάρ πνοὰς

πρὸς οἴκον ἤδη τάσδε πομπίμους ὅρῶ. 1290

εὗ δ' ἐς πάτραν πλεύσατεν, εὗ δὲ τάν δόμοις

ἔχοντ' ἵδοιμεν τῶνδ' ἀφειμένοι πόνων.

Χο. ἵτε πρὸς λιμένας σκηνάς τε, φίλαι,

τῶν δεσποσύνων πειρασόμεναι

μόχθων· στερρὰ γάρ ἀνάγκη.

1295

NOTES

1-58. **Prologue.** Aristotle defines the Prologue as that part of a tragedy which precedes the entrance of the Chorus. In Euripides it is regularly a monologue in which a person (generally not a character in the play, and frequently a god) gives the audience an outline of the plot. This was necessary, because while E. was normally re-handling material already used by his predecessors, he very often made drastic changes in the traditional stories.

Hecuba is unique in having its prologue spoken by a ghost. Aeschylus had introduced the ghost of Darius into *The Persae* and the ghost of Clytaemnestra into *The Eumenides*, and we know that a whole series of ghosts must have appeared in his lost play, *The Psychagogoi*, which dealt with the visit of Odysseus to the underworld. The example of Sophocles was still closer. In his *Polyxena*, which covered the same ground as the first half of *Hecuba*, the ghost of Achilles played an important part, but we have no evidence that it spoke the prologue. Euripides skilfully combines his own invention, the ghost of Polydorus, with the Sophoclean ghost of Achilles, by making the former narrate (37-41) how the latter had appeared to hold back the Greek host when it was ready to sail home. We thus get the arresting effect of a ghost-story within a ghost-story. Polydorus does not, of course, appear again; but his prologue helps to strengthen the dramatic unity which is endangered by the "diptych" structure of the play.

The ghost was probably represented as hovering in the air (αἰωρούμενος, 32) over the huts where the Trojan captives are lodged, which form the background. This was done by means of a device called μηχανή (Latin *machina*, whence *deus ex machina*) or αἰώρημα. The tent of Agamemnon stands to one side, and the action takes place before it, not on a stage (which did not exist in the fifth century B.C.) but perhaps on a wooden platform, very slightly higher than the level of the orchestra, the circular dancing-floor of the chorus.

1. Compare opening line of *Bacchae*: οὐκον Διὸς παῖς . . .

νεκρῶν κευθμῶνα : "hiding-place of the dead." Cp. κεῦθος νεκύων, Soph., *Antigone*, 818.

σκότου πύλας : "gates of darkness." σκότος is practically a synonym for θάνατος, as φός is for βίος. There is also a neuter n. σκότος, -ους.

2. **Αἰδης** : one of the names of the god of the dead. He is "invisible" (ἀ-φίδ) as lord of the realm of darkness.

3. **Κισσέως** : ἡ Κισσέως, "daughter of Kisceus," is Hecuba. In Homer, her father is Dymas, and the mother of Polydorus is Laothoe. **γεγώς** : contr. for γεγαώς, participle of γέγονα, as μεμαώς of μέμονα.

4. **Φρυγῶν πόλιν** : Troy. In Trag. the Trojans are regularly called Φρύγες, name of a people akin to the Thracians, who in historical times occupied the interior of Asia Minor. In Aesch., *Choeph.* 346, they are similarly called Λύκιοι, "Lycians."

5. **Ἐλληνικῶ** : Another frequent anachronism. In Homer, only the inhabitants of part of Peleus' kingdom in Thessaly are Ἐλλῆνες; the sackers of Troy have several names: most common, Αχαιοί.

6. **ὑπεξέπεμψε** : The double prefix ὑπεξ- implies *secret escape*. Cp. ὑπεξελών, Soph., *O.T.*, 227.

8. **Χερσονησίαν** : Χερσόνησος means "peninsula" and is applied to other places besides Gallipoli, e.g. the Crimea, known as Tauric Chersonese. **πλάκα** : lit. "flat place, plateau." Irish *leac*, English *flag* (-stone).

9. **εὐθύνων** : from εὐθύς, "straight," hence "directing, ruling." He was a warrior ruler (δορί) over a people noted for cavalry (φιλιππον λαόν). Note λαός is origin of English *lay*, *laity*.

13. **ὅ καί με γῆς** : The neuter rel. is best taken as acc. of respect expressing cause, an old use seen in Homeric δτε, δτι. "Wherefore he sent me secretly away." The subject of **ὑπεξέπεμψεν** is Πρίαμος understood from Πριαμιδῶν.

15. **βραχίονι** : Note that Latin *bracchium* is a borrowing of this word, whose origin is unknown.

16. **δρίσματα** : not equivalent to πύργοι as Schol. takes

it, but simply "boundaries," marked presumably by *standing stones* (δρθα). ἔκειτο: "were in their place" as often.

17. πύργοι: obscurely related to German *Burg*, "fortress."
18. Ἐκτωρ: Priam's son, chief defender of Troy. His name seems to indicate his function, hence Prof. J. A. Scott believes he was invented by Homer.
20. ὡς τις πττόρθος: "like a plant." Cp. frequent Homeric phrase δ δ' ἀνέδραμεν ἔρνει ίσος.
22. ψυχή: lit. "breath" like Latin *anima*, hence "life" in Homer and Trag. The meaning "soul" was first given it by Pythagoras (late sixth century). ἔστια: also deified as goddess of family hearth.
23. αὐτός: "he himself," ref. to πατρῶα as implying πατήρ. The word often means "the master" as in Pythagorean αὐτὸς ἔφα Latin *ipse dixit*. θεοδμήτω "built for the gods."
24. ἐκ: poet. equivalent of ὑπό, as often.
26. ξένος πατρῶος: ξένος, like Latin *hospes*, meant both "host" and "guest." To the Greeks, the relation of "guest-friendship" was peculiarly sacred and was under the protection of Ζεύς ξένιος. Its violation was one of the gravest crimes; hence these words are strongly ironic.
29. διαύλοις κυμάτων: "Ebb and flow of the waves," compared rather oddly to the two "laps" (in Greek αὐλοί, "pipes") of a racecourse, in which the runner turned at a post (τέρμα, νύσσα, καμπτήρ, Latin *meta*) and came back to his starting-place. There is no question of the tide, which is practically unfelt in the Mediterranean.
30. ἀκλαυστος, ἀταφος: To the Greek mind the solemn mourning (cf. Irish *caoine*) was as much part of the funeral service as the actual burial, and in many cities professional mourners (forbidden in Athens by a law of Solon) were employed for it. The soul could not find its proper resting-place till the body was duly buried. Cp. Virgil, *Aen.* vi, 327-8: *Nec ripas datur horrendas et rauca fluenta | transportare prius quam sedibus ossa quierunt.*
- 30-1. ὑπέρ μητρὸς . . . ἀίσσω: to be taken literally. The

ghost hovers above the camp where his mother is. As the spectators see him in one aspect, so she sees him in another, more symbolical one. (90). **Δίσσω** : Schol. δρυῶμαι, "appear suddenly."

32. **τρίταιον** here means **τρίτον**. Normally it is used with verbs to agree with subj. : **τρίταιος ἤλθον**, "I came on the second day." Note that the Greeks counted inclusively. Méridier translates correctly "voici deux jours."

αἰωρούμενος : The vb. is connected with the n. **αἰώρα**, "swing." See introductory note on Prologue, above.

34. **πάρα** : frequent as contraction for **πάρεστι**. Note accent.

37-41. These lines summarise part of the *Polyxena* of Soph.

39. **εὐθύνοντας** : "directing." See n. 9, above.

πλάστην : "oar-blade," lit. "flat of oar." Cp. **πλάστος**, English *flat*, Irish *leathan*.

41. **φίλον** : because according to one account (Schol.) she had been affianced to him. **πρόσφαγμα** : "sacrifice on others' behalf." The idea of human sacrifice was not entirely remote from Euripidean Athens. Themistocles, before the battle of Salamis, had sacrificed three noble Persian youths to Dionysus Omestes. (Plutarch, *Themistocles*, 13.)

43. **ἡ πεπρωμένη** : to be construed w. **μοῖρα** understood : "her appointed doom." Defective vb. only occurring in aor. act. **ἐπορον**, pf. pass. **πέπρωμαι**, meaning "to furnish, appoint."

45. **δυοῖν . . . δύο** : Note balance of clauses, a device borrowed from rhetoric.

47. **ώς . . . τύχω** : It should be noted that **ώς** final is normally confined to poetry; prose **ίνα**, **δπως**.

52. **γεραιᾶ** : *datus commodi* used as well as gen. w. **ἐκποδῶν**, which is simply **ἐκ ποδῶν**.

53. **περᾶ πόδα** : Acc. almost cognate here. **ὑπὸ** : "from under."

54. **φάντασμα** : She also has been seeing the ghost, in a symbolic dream. Cp. 90.

55. **ἐκ** : "after"; **ἡμαρ . . . ἐκ χείματος**, "day after storm," Aeschylus, *Agamemnon*, l. 900.

57. **άντισηκώσας** : **άντισταθμήσας**, “weighing her an equivalent,” Schol. The god is giving her an amount of ruin equal to her former grandeur. **σηκώς**, from which comes **σηκώω**, means “pen, enclosure,” but its root idea seems to imply “pressure.” It is akin to **σάττω**, “press down, pack,” but the transition to the meaning “weight” is obscure. **Εύπραξίας**, gen. of price or equivalence.

59–215. **Parodos.**

Aristotle defines the Parodos as the whole first utterance of the Chorus. In earlier Tragedy (e.g. Aesch., *Supp.*, *Pers.*, *Ag.*; Soph., *Ajax*), it frequently began with a song in anapaestic rhythm, sung while the Chorus marched into its place in the orchestra, and ended with an ode of regular strophic structure, all sung by the Chorus, and often giving a lyrical account of events antecedent to the play—a kind of lyrical prologue. Later it became fashionable to introduce the Chorus as taking part in a dirge shared in by one or more of the characters. Such a parodos is called *kommatic*, from **κομμός**, the regular name for a dirge in Tragedy (its ordinary name being **θρῆνος**). The usual place for the **κομμός** is after the dénouement. *Hecuba* shares with Sophocles' *Electra* and with E.'s own *Tauric Iphigenia* the peculiarity that its parodos is kommatic, and with the latter the further peculiarity that it is entirely in anapaestic rhythm. Hecuba is the “leader” in this dirge as she is in the *Iliad* (xxiv, 747: **ἀδινοῦ ἔξηρχε γύοιο**).

Though all anapaestic, this parodos is by no means as simple in structure as anapaestic songs usually are. It falls into three distinct parts or movements. First comes a song in which Hecuba describes her dream (59–97); next a song in which the Chorus confirm its message by the news that her daughter is to be sacrificed (98–153); and finally, an *amoibaion*, or part-song, between Hecuba and Polyxena, whom she calls out of the tent (154–215). While the first two parts are in ordinary anapaests, the third is in anapaests of a special kind, suited to the dirge. In these a spondee is very frequently substituted for an anapaest (— — for — —), thus giving an effect of slowness and desolation. Furthermore, the third part has a strophic structure like a regular choral ode. It consists of a strophe (154–74, Hecuba's song) a mesode (177–96, part-song of Hecuba and Polyxena) and an antistrophe (197–215, Polyxena's song) in exact rhythmic correspondence with the

strophe. This structure was first recognised by G. Hermann, and its recognition has led to the exclusion as interpolations of 175–6 and the marking of a lacuna in the text at 207.

59. δόμων : the camp.

62. μου : gen. w. προσλαζύμεναι, regular w. vbs. of taking hold.

64. γεραιᾶς : scan as anapaest; αι short before vowel. προσλαζύμεναι : λάζυμαι : tragic for epic λάζομαι, cognate w. λαμβάνω.

65. σκίπωνι : cp. σκῆπτρον, Latin *scipio*, English *shaft*.

67. ἤλυσιν : "gait," cp. ἤλυθον, ἤλθον. The word seems peculiar to Eur. A late variant is Ἐλευσις "Advent," *Acts of Apostles*, 7, 52.

68. στεροπά : normally of lightning, "flash"; here, "dazzling light" as also in Soph. The time is early dawn. Note that sun's light belongs to *Zeus*; cp. 706. There was no worship of the sun as a god, except in Rhodes.

69. αἴρομαι : "am distracted"; ἥρθην φόβω, Aesch., *Seven*, 214. ἔννυχος : note two terminations.

70. φάσμα : "ghost" (φαίνω). Menander wrote a play called *Φάσμα*. Cp. Plautus' *Mostellaria*. πότνια : fem. with peculiar ending -νιά, from πόσις; cp. Latin *potis sum*. δέσποινα, "house-mistress" is cognate word. χθών : a rare synonym for Γῆ as earth-goddess.

71. Dreams are "dark-winged" because children of night.

72. ἀποπέμπομαι : middle voice, "avert, exorcise."

74–5. Two daetylic hexameters; rhythm repeated 90–1. Like the run of short syllables at 62, this gives variety and excitement to H.'s song.

76. ἔδάην : only Epic and Trag. Obsolete δάω, "teach," in passive, "know." Cp. Homeric δαίφρων. The words in brackets were deleted by Hartung as redundant: ἔμαθον: prob. gloss on ἔδάην.

79. χθόνιοι θεοί : Plouton and Kore-Persephone. As children of night, dreams are also denizens of the underworld. Cp. Virgil, *Aeneid*, VI, 894, f. They are thus subject to χθόνιοι θεοί.

80. ἄγκυρ' ἔτ' ἐμῶν : note long ū. This is reading of the late MSS. for earlier ἄγκυρα τ' ἐμῶν, and needs no emendation.

81. χιονώδη : Prob. Ionic prose-word, only here in Trag.

Θρήκην : Ionic for Attic Θράκην.

κατέχει : here "dwells in." Often "hold, occupy," used of gods, Soph., *Ant.*, 609, Aristoph., *Clouds*, 603; of dead holding graves, Aesch., *Ag.*, 454.

83. νέον : "untoward." In questions, τί νέον always implies that *bad* news expected.

84. μέλος γοερὸν : almost synonym for θρῆνος, "dirge," for which another word was γόος, whence γόης "professional mourner," then "charlatan."

85. ἀλίαστος : negative verbal adj. from λιάζομαι, "turn aside, quail," hence "unabating." Cp. 98. πόλεμος ἀλίαστος Homer, "ceaseless war."

87. Ἐλένου ψυχάν : simply "Helenus" on model of βίη Ἡρακλείη, or perhaps "dear Helenus." He is θεῖος because, like Cassandra, he has gift of prophecy. In *Iliad*, VII, 44, he is already a soothsayer. In Soph., *Philoct.*, 604 f, we hear how he prophesied fall of Troy. Cp. Virgil, *Aen.*, III, 333 f.

88. The true reading here is Κασάνδρας (Weil, Méridier), to be construed w. ψυχάν. The acc. is due to a commentator who supposed ψυχάν to mean ghost. εἴπε δὲ τὸ ψυχὴν Ἐλένου, ἐπειδὴ τεθνηκὼς ἦν, Scholiast. But other scholia point out that this is not so. The great literary presentation of Cassandra is of course Aesch., *Ag.*, 1072 ff.

ἐσίδω : deliberative subj.

90. αἴμονι χαλᾶ : the lexicon of Hesychius (fifth century A.D.?) explains χαλᾶ here as equivalent to γνάθος, "jaw." Normally, however, it means "talon, claw," sometimes "hoof," Attic χηλή. Here "bloodstained claw" seems to suit best.

92. τόδε : "what follows," as regularly.

94. Ἀχιλέως : trisyllabic by synizesis (two vowels, such as -εω- here, scanned as one.)

ἥτει : note tense : "kept asking."

95. **ΤΙΝΑ** : This is in apparent contradiction with 40, where Polydorus explicitly mentions Polyxena. The contradiction has led some scholars to excise 92-7, 104-43, 187-96, and 267-70 as interpolations. Two less radical solutions are, however, possible. One is that of the Scholiast, who says: οὐ γάρ ίδικῶς τὴν Πολυξένην ἤτησατο, ἀλλὰ μίαν τῶν αἰχμαλωτιδων κάλλει ὑπερφέρουσαν. This implies that the choice of P. was so obvious to the Greeks as to need no further motivation. See, however, on 390. A still simpler solution is provided by supposing that Hecuba has not yet heard more than a vague report.

98. **Ἐλιάσθην** : "hastened to you." Only occurrence in Trag. of epic λιάζομαι. Cp. 85.

99. **Δεσποσύνους** : "tents of our masters." This adj. (two terminations) is chiefly poetical.

ΣΚΤΗΝΔΑΣ : note that Latin *scena*, Eng. *scene*, are from the *booth* or wooden structure which was the normal background of a play.

102. **Ιν' ἐκληρώθην** : "to which I was assigned by lot." For this use of *ινα*, ep. Soph., *O. T.*, 687 : ὁρᾶς ιν' ἥκεις.

110. **Δόξαι** : technical term, "decrees."

111. **Θέσθαι** : note middle voice. *τίθημι* is cognate w. Latin *facio*, as well as with Latin *do*, Eng. *do*, and from Homer down often means "make," e.g. *Od. V*, 136, θήσειν ἀθάνατον. In the middle voice it means "make for oneself." Cp. phrases like *θέσθαι ἀκοιτιν*.

109. **τύμβου δ' ἐπιβάς** : gen. regular w. *ἐπιβαίνειν*, "mount."

110. **χρυσέοις** : dissyllable, by synizesis.

111. **ἔσχε** : "held back." *ἔχω* is cognate w. Gaulish *segos* (*Segomārus*, "greatly victorious"), German *Sieg*, "victory," and often means "master, control, restrain."

σχεδίας : poet. for "ships"; lit. "rafts."

112. **ἐπερειδομένας** : "staying their sails with ropes," L. and S. The phrase may mean either "furling their sails," or

more probably, "though their sails were straining at the stays," lit. "pressing their sails against the stays—*en train d'appuyer les voiles sur les cordages*" (Mér.).

113. θωύσσων: lit. "barking." θωύσσω also means "call on dogs," *Bacch.*, 871. Probably onomatopoeic. (Boisacq.).

114. ποῖ δὴ: construe w. στέλλεσθ': "whither are you setting forth?"

117. ἔχωρει: regular of *rumours*; cp. ἡ φάτις κεχώρηκε, *Hdt.*, I, 122.

119. δοκοῦν: common accus. absol., with certain intrans. verbs like δοκεῖ, ἔξεστι. Construe: τοῖς μὲν διδόναι δοκοῦν, τοῖς δ' οὐχι.

120. ἦν δ' ὁ τὸ μὲν σὸν: "and A. was the one who defended your interests."

121. βάκυης: Bacchus was a god of prophecy; cp. *infra*, 1207, *Bacch.*, 298. The word means thus simply "possessed."

ἀνέχων: "maintaining, remaining constant to."

123. Θησείδα: (dual). The Schol. names T's sons Akamas and Demophon. They had come to Troy, not as leaders of a contingent, but to bring back their grandmother, Aithra, whom the Dioscuri had carried off and given to Helen. They were first mentioned in the lost "Cyclic" epic, *Iliou Persis*.

124. δισσῶν: simply "two." Cp. *Aesch.*, *Ag.*, 123, δισσοὺς Ατρείδας. Here used for antithesis w. γνώμη μιξ in next line.

126. στεφανοῦν: "that it should be crowned." Note Greek preference for active const., where English prefers passive.

127. χλωρῷ: νέας παιδὸς αἰματι, Schol.; "fresh, young"; lit. "green."

128-9. οὐκ ἐφάτην . . . θήσειν: "declared they would never put." Note fresh antithesis in τὰ Κασάνδρας λέκτρα and τῆς Ἀχιλείας λόγγης.

130. σπουδαῖ: "zeal," equal on both sides.

132. πρὶν: "until," w. indic in past time after affirmative; not frequently found.

κόπτις : "talker" apparently an Attic colloquialism, not to be confused w. **κοπίς**, "knife," though both are akin to **κόπτω**, and though **κοπίς** is also used of a speaker (*Phocion*, whom Demosthenes called **ἡ τῶν ἑμῶν λόγων κοπίς**, *Plut.*, *Phocion*, 5; "pruner of my periods." As Weil points out, *Phocion*, though a **κοπίς λόγων**, was exactly the opposite of a **κόπτις**).

135. **εῖνεκ'** : reading of the best MSS. as against **ούνεκ'** of others. The confusion is as old as the fifth century B.C. Cp. L. and S. s. v. **ούνεκα**.

δούλων σφαγίων : "sacrifice of a slave"; noun in apposition used for adjective.

136. **Φερσεφόνη** : This curious compromise form (*Hom. Περσεφόνη*, Attic *Φερρέφαττα*) occurs in Pindar (*Ol.*, 14, 21).

137. **φθιμένων** : with **τιν'** in previous line. "None of the dead." Note how skilfully O. turns the demand of Achilles into a demand of *all* the dead.

139. **οίχομένοις** : a pathetic word, "dead and gone." Cp. Soph., *Ant.*, 841. Note full equivalence of **Ἐλληνες** and **Δαναοι** here; cp. n. on l. 5.

141. **ὅσον οὐκ ἥδη** : Lit. "almost at once."

142. **πῶλον** : very common in Tragedy for "child." Cp. *Hipp.*, 546, *Andr.*, 621, and in a simile, *Bacch.*, 166.

143. **δρμήσων** : active, less common than middle, which means "start, begin."

144. **πρὸς** to be supplied w. **ναός**, by anticipation.

145. **γονάτων** : obj. gen. w. **ἱέτις**.

146-7. **ούρανίδας . . . ὑπὸ γῶν** : This is the familiar distinction between **Οὐρανίοι** and **χθόνιοι θεοί**. It should be noted that the distinction was not felt by the Greeks as one between an *earlier* and *later* set of gods, but was one of *function* merely.

148. **λιταῖ** : cp. **λιτσομαι**, **λιτανεύω**, Eng. *bitany*.

150. **τύμβου προπετῆ** : "fallen before the tomb," as if the second word were part of **προπεσεῖν**.

153. *νασμῶ* : from *νάω*, "flow." *μελαναυγεῖ*, "dark-gleaming," only here in classical Greek. It is suggested prob. by Hom. *μελάνυδρος*, a common epithet of springs. The application of such an epithet to *blood* has an effect of horror.

154. The heavily spondaic rhythm of Hecuba's reply emphasises her desolation. *Ἀπύσω* : Doric for *ἡπύσω*, "say," as *ἄχω* in next line is for *ἡχώ*, Eng. *echo*.

156. *γήρως* : gen. of cause.

158. *φερτᾶς* : adj. unique for normal *οἰστός*.

159. *γέννα* : metrically irregular because of final *ά*: Porson conjectured *γενέα*.

160. *φροῦδος* : from *προ-δός* w. metathesis of aspirate. "On the way," hence "gone." For form, cp. *φρουρά* from *προ-δρά*.

163. *στείχω* : Cp. Irish *teighim*, "go," German *steigen*, "mount."

ποὶ δ' *ἥσω* is difficult without object, and Reiske's conjecture, *πόδα* for *ποῦ*, is generally approved.

164. *δαιμόνων* : metrically wrong, and the awkward distinction from *θεῶν* is an argument even against the sing. *δαιμων*. Furthermore, τίς *θεῶν* ή *δαιμων* would involve a strange ellipse of the pronoun. Nauck's *θεός* ή *δαιμων* gets rid of this, but leaves the first difficulty unsolved. Perhaps *δαιμόνων* is an intrusion which has displaced some entirely different word. Cp. n. on 206.

167. *ἀπωλέσατ'* *ώλέσατ'* : When a compound verb is repeated, the prefix is omitted without affecting the sense. Cp. *Bacch.*, 1065: *κατῆγεν*, *ἥγεν*, *ἥγεν*. Note dactyls here and at 209.

169-76. Page (*Actors' Interpolations in Greek Tragedy*) thinks this passage may be "melodramatic interpolation." Cp., however, note on 171.

171. *αὐλάν* : lit. "courtyard," here "tent," later "royal court." The history of the word is curiously similar to that of French *cour*, English *court*, German *Hof*.

Ὥ *τέκνον*, Ὥ *πατī* : Obviously parodied by Aristophanes, *Clouds*, 1165; ὁ *τέκνον*, ὁ *πατī*, *ἴξελθī* *οἰκων*, *ἅπε σοῦ πατρός*. The parody, as well as providing a *terminus ante quem* for *Hecuba*,

also seems to prove the genuineness of this passage against Page's suspicion. Cp. Introduction.

174. **ὌΙΕ** : trisyllabic, by diaeresis.

177. (Polyxena comes out of the tent.)

Ιώ : an exclamation, *extra metrum*.

Τί νέον : ep. 83.

178. **καρύξασ'** : We should expect fut. part. **καρύξουσ'**, expressing purpose; but Hecuba *has* announced a misfortune, without explaining what it is.

ῶστ' : Epic for **ῶσπερ**.

179. **ἔξεπταξας** : from **ἔκπτησσω**, only here. **πτήσσω** normally intrans., "cower," but trans., "scare," in *Iliad* XIV, 40, *Theognis*, 1015.

181. **δυσφημεῖς** : "address with unlucky words." Note that **εὐφημεῖν**, from meaning the opposite, has developed a secondary meaning, "be silent," Latin *favere linguis*. **εὐφημεῖσθαι** later came to mean "be called by a nice name," hence Eng. *euphemism*.

φροίμια : from **πρό** and a form of **οἴμος**, "way" with initial aspirate. Boisacq distinguishes **οἴμη**, "song," from **οἴμος**, "way."

183. **ἔξαύδα** : Homeric echo. *Iliad*, I, 363 : **ἔξαύδα**, **μή κεῦθε νόφ**.

δαρόν : Ionic **δηρός**, adj.; here acc. of time, w. **χρόνον** understood. Cp. *Bacch.*, 889 : **δαρὸν χρόνου πόδα**.

189. **συντείνει** : "tends to" a euphemism for "has decided."

190. **Πηλείχ** is Paley's correction of MSS. **Πηλείδα**, gen. of **Πηλείδης** (Homeric) which would give phrase meaning "son of Achilles."

191. **πτῶς** : "on what authority?"

192. **ἀμέγαρτα** : **ἀφθόνητα** Schol.; "unenviable," from **μεγαίρω**, "grudge." For gen. **κακῶν**, ep. phrase **κακά κακῶν**.

196. **περὶ μοι ψυχᾶς** : **μοι** is *ethical* dat., not to be construed w. **ἀγγέλλουσ'**. It has no literal English equivalent, and hence can only be paraphrased. "Your darling life." **σᾶς ψυχᾶς** governed by **περὶ**.

200. ἀρρήταν : usually has compound adjs. This form is unique. επεισόδια.

202. ἄδ' : ἄδε is often used in reference to the speaker. Cp. Soph., *O.T.*, 815 : τίς τοῦδε γ' ἀνδρὸς νῦν ἔτ' ἀθλιώτερος ; In Latin *hic* is similarly used : *huic homini verbera*, Terence, *Haut.*, 356.

205. Construe σκύμνον with μ', and οὐριθέπταν with μάσχον.

206. The lacuna marked in the text (Murray) makes Polyxena's song correspond strophically with Hecuba's, 154-74. It may be significant that the text of the latter seems defective at exactly the corresponding place ; cp. n. on 163-4.

207. ἀναρπαστάν : The verbal adj. in -τός is here used, as often in poetry, like the Latin perf. part. pass., of which it is the etymological equivalent.

208. τε joins λαίμότομον w. ἀναρπαστάν. Ἄιδα : dat. of indirect obj. ; "to Hades, down to the darkness of the earth."

209. σκότον : acc. of motion, or "internal" acc. w. ύποπτεμπομέναν.

215. It is very rare for an anapaestic sequence to end in a full dimeter without catalexis ; the paroemiac (e.g. 153) is normal. Exceptions, however, do occur, and no emendation is called for here. Perhaps the reason for the exception here is that these are *lyric* anapaests, with strophic correspondence. Cp. 174.

216-443. First Epeisodion.

Aristotle defines an Epeisodion (English *episode*) as "All that comes between two whole songs of the Chorus." The word is obviously a compound of ἐπί, εἰς, and ὅδος, and meant originally "parenthesis, addition." Thus it is probably an old name for part of a tragedy, as it emphasises the secondary nature of the dialogue in the early period, when the Chorus was all-important. By the end of the fifth century, this relation had been entirely reversed. Agathon, the pupil of Euripides, actually wrote tragedies in which the choral songs had nothing at all to do with the play (ἐμβόλια, "interludes," a name curiously similar in meaning to ἐπεισόδια.) It was Aeschylus, we are told by Aristotle, who "reduced the importance of the Chorus." Euripides carried the

process a long way further, and in some of his late plays (e.g. *Iphigenia*, *Helen*) the choral songs are often largely irrelevant to the action. The regular division of a tragedy into *stasima* and *epeisodia* was the distant origin of the division into *acts* with which we are familiar.

This is the liveliest act in the play except the last. As there, all three actors are on the stage together; in the second and third acts, only two are needed. Notice the formal structure of this *Epeisodion*, which is characteristic of all Tragedy. It opens with a brief speech by Odysseus, who brutally announces his mission. He is answered in a slightly briefer speech by Hecuba; then comes a short dialogue in which they speak line for line. This kind of dialogue is called *στιχομοθία*, "conversation in alternate lines." It is followed by a great speech of Hecuba's, in which she begs Odysseus to save her daughter. After three lines spoken by the *Coryphaeus* (leader of the Chorus) Odysseus replies in a speech of almost equal length, justifying his refusal by specious arguments. After a piteous appeal by her mother, Polyxena, in a speech almost as long as the other two, boldly refuses to beg for mercy, and declares herself ready to die. Hecuba now offers herself in her daughter's place; but Odysseus refuses even to let her share Polyxena's fate. There is then another passage of *στιχομοθία*, broken by a last speech of Polyxena, and ending with her attempting to console her mother by the illusory reminder that Polydorus still lives. Two brief speeches by Polyxena and Hecuba complete the act, and Polyxena is led away.

216. καὶ μήν : regular formula to announce new entry.

218. γύναι : "Lady." Beware of translating "woman," which gives the word a derogatory sense. For μέν followed by δλλ' δμως cp. Soph., *El.*, 450: σμικρὰ μὲν τάδ', δλλ' δμως | δχω, δδς αύτῷ.

219. κρανθεῖσαν : from κραίνω, often of voting: "cast." Cp. Aesch., *Supp.*, 943: κέκρανται ψῆφος.

221. σφάξαι : note sense of *urgency* conveyed by aor. inf. The present is more normal w. δόκει.

223. ἐπιστάτης : from ἐφιστάναι. Common to poetry and prose; "superintendent, overseer."

224. ἐπεσται : Nauck's correction of MSS. έπεστη, which

he holds is wrong tense, besides being too close an echo of ἐπιστάτης. The tense, however, is intelligible if ἐπέστη be understood as meaning "has been appointed," and the repetition would not have offended a Greek ear. Weil and Méridier keep ἐπέστη.

παῖς Ἀχιλλέως : Neoptolemus, to whom late Epic and Tragedy assigned a chief part in the capture of Troy. He is a principal character in Soph., *Philoctetes*..

225. οἰσθ' οὖν ὁ δρᾶστον : An obvious colloquial blend of question and command. Cp. Soph., *O. T.*, 543, w. Jebb's note, which lists a dozen exx. from Tragedy and Comedy. An extreme form of this colloquialism is seen in Eur., *I. T.*, 1203, οἰσθα νῦν ἀ μοι γενέσθω, and Ar., *Ach.*, 1064, οἰσθ' ὡς ποιείτω. Usually explained as a "transposition" for δρᾶστον, οἰσθ' δ, "do, do you know what ?" but this is unnecessarily logical. An English parallel will illustrate how easily such colloquialisms occur in all languages : "I'll tell you what let's do" (Hulbert Footner, *Queen of Clubs*, p. 158). Cp. French phrases like *voilà-t-il pas* ?

227. Note constant sharp distinction between present imperative (durative or inceptive aspect) and aorist (instantaneous).

These two lines (227-8) express in elaborate language a common Greek precept, more succinctly put at *Heracleidae*, 706 : χρή γνωσιμαχεῖν ("recognise one's strength").

228. ἀ δεῖ φρονεῖν : "to think as one ought," i.e. yield to superior force. Cp. στέργειν τὰ πάροντα. O. speaks throughout as the representative of Greek *Realpolitik* as opposed to barbarian passion.

τοι : "as you know."

230. The apparent tautology of this line is in keeping with the slow, rhetorical style of the whole scene. "Full of groans and tears."

231. ἀρ' : "after all" as often.

232. τρέφει : "keeps me alive." The word has a much wider meaning than English "nurse" by which it is sometimes translated. Cp. γηροτροφεῖν, etc.

235. μή : not with ξιστορῆσαι but with λυπρά. "To ask questions that are not painful nor heart-wounding." δηκτήρια : from δάκνω, "bite."

236-7. "You ought to answer this question, and I ought to hear your answer." Construe *σοι* as dative of agent with *εἰρῆσθαι* (passive) : "this (*τάδε*) ought to be told once for all by you." Some edd. make *ημᾶς* object of *ἀκοῦσαι*, but this is unparalleled ; *ημᾶς* and *τάδε* are the subjects of the two infinitives. Note gender of *τούς ἔρωτῶντας*. A woman regularly uses the masculine when speaking of herself in the plural. Cp. 512.

238. *ἔξεστ'* : note the stern abruptness. *ἔρωτα* : inceptive pres. : "go on, put your question."

239. *ἡνίκ'* : probably the conjunction is deliberately used to imply that *she* remembers the *exact* time. *πηνίκα*, its correlative, means "at what time of day ?" *πηνίκα μάλιστα*, "What o'clock ?"

240. The story of how O. entered Troy is told in *Od.*, IV, 244 f, and was probably given more fully in the *Little Iliad*. In the Epics Helen was the only one to recognise him. His recognition by Hecuba is a detail invented by Eur. himself for the purpose of this scene, and is a good instance of how poets freely handled their material.

241. The *φόνου σταλαγμοί* were due to the severe whipping he had given himself (*αὐτόν μιν πληγῆσιν δεικελίησι δαμάσσεις*, *Od.*, *l.c.*).

γένυν : Latin *gena*, German *Kinn*, English *chin*. Cognate also w. *γνάθος*, *γναθός*, "jaw." It often means "cheek," and even "blade of an axe."

242. *ἄκρας καρδίας* : "the surface of my heart." Cp. Aesch., *Ag.*, 805, *ἀπ' ἄκρας φρένος*. *ψαύειν*, like *θιγγάνειν*, *ἅπτεσθαι* ("touch") takes gen. Cp. 245.

243. This is Eur.'s device for linking his new story with Homer's old one.

245. *ταπτεινός ων* : where English would use an adverb, "humbly," Greek feeling calls for adj. and participle.

246. *ἔνθανεῖν* : *νεκρωθῆναι*, Schol., "grow numb." A rare word, unique in this sense.

γε : "Yes, to such an extent that," with *ωστε*. One of the commonest uses of *γε*. Cp. 248.

249-50. Some late MSS. put these lines before 247-8, and were followed by Porson. This puts *events* in their correct

order. Weil remarks, however, that O.'s answers have up to this point been all that H. can desire ; it is only when she comes to the essential point that he grows evasive, suggesting that whatever he said to escape death had no real validity. H. is thus forced to cease her cross-examination and turn to direct appeal. Line 250 is exactly in keeping with the realism displayed by O. throughout, and should not be excised or altered.

251. οὔκουν : thus accented, asks a question expecting the answer "yes." οὔκουν means "therefore." The meaning depends upon the accent.

κακύνη : "become wicked, act badly."

252. ἔξ ἐμοῦ : for ὑπ' ἐμοῦ, "at my hands."

253. δύνη : Ionic 2 sing., pres. ind.; Attic δύνασαι. Porson's reading here, δυνᾶ, is a Doric form, unsuited to dialogue.

254. Eur. puts into H.'s mouth a very topical criticism of democratic politicians. It is obviously entirely anachronistic as applied to the Homeric Odysseus. None the less, Eur. gives him the traits of a contemporary Athenian politician. Cp. 131-2 : ποικιλόφρων, κόπτις, ἡδυλόγος, δημοχαριστής. The Scholiast's remark is apt : ταῦτα εἰς τὴν κατ' αὐτὸν πολιτείαν λέγει. καὶ ἔστι τοιοῦτος ὁ Εύριπίδης, περιάπτων τὰ καθ' ἑαυτὸν τοῖς ἥρωσι καὶ τούς χρόνους συγχέων.

255. μηδέ γιγνώσκοισθέ μοι : Passive opt., expressing a wish. "Would you were unknown to me !"

257. ἦν : Attic for ἔαν. ΤΟῖσι : Homeric.

258. σόφισμα : "clever trick, piece of policy." From σοφίζομαι, "practise cleverness." Cp. σοφιστής, "teacher of cleverness." Eur. may be thinking of the close connection between Sophistic rhetoric and politics, as seen for instance in Cleon's speeches in Thucydides, III.

259. ψῆφον ὕρισαν : synonym for ἐψηφίσαντο.

260. τὸ χρῆν : This is a unique phrase. Nauck conjectures τὸ χρῆ, as in *Herakles*, 828 (where χρῆν is a marginal substitute). The word χρῆ was originally a fem. noun, which when contracted w. parts of εἰμί gave such forms as χρῆναι, χρεῖη, χρῆν (imperfect ; ἐχρῆν is an analogical form, rare in classical poetry), χρῆσται (future). If χρῆν be kept here, it might still be construed as

imperf., made into a substantive by article; “was it your so-called necessity (lit. “the it-was-necessary”) that led them on?” It is generally taken as inf., but this assumes, as Wilamowitz declares (note on *Herakles*, 311) that “Eur. understood his own language as little as did all grammarians before H. L. Ahrens.” Another conjecture is χρέων (with synizesis).

σφ' : for σφε, Epic enclitic acc. (sing. and pl.) of 3 pers. pron. σφεῖς. The original starting-point of all these forms was σφι, σφιν, cognate w. Latin *sibi*, where -bi was the case-ending. In σφι, σ- was all that remained of the original stem. But σφ- was felt as a stem, and given case-endings, σφεῖς like ήμεῖς, σφὲ like μὲ, etc.

263. τείνει : “aims,” metaphor from archery.

265. νιν : Doric equivalent of Homeric μν, which is Aeolic 3rd person, all genders, sing. and pl. Both forms occur in Tragedy. They seem to contain an old pronoun found in Cypriot ήν, Latin *is* (old acc. *im*) but the initial nasal is obscure.

Eur.’s frequent denunciations of Helen follow a fashion set by Aesch. Cp. Aesch., *Ag.*, 681 f, Eur., *I. T.*, 439 f. They may, perhaps, be explained by the fact that she was a Spartan goddess. Eur.’s *Helena* is in a sense a palinode.

266. ὠλεσεν . . . ἄγει : note combination of aorist and historic pres.

269. ή Τυνδαρίς : Helen and Klytaimnestra were daughters of Tyndareus and sisters of the “Heavenly Twins,” Kastor and Polydeukes. For Helen’s beauty, the *locus classicus* is, of course, *Iliad*, III, 145–60.

271. τῷ μὲν δικαίῳ : “on the score of justice,” instrumental dat. ἀμιλλῶματι is intrans., and τόνδε λόγον is equivalent to τήνδ’ ἀμιλλαν λόγου, a cognate acc.

274. γραιάς : Valckenaer’s correction of unmetrical γεραιάς of the MSS.

275. τῶν αὐτῶν : hands and face. σοῦ depends on τῶν αὐτῶν.

276. χάριν τὴν τόθ' : “(requital for) the favour I did you then.” χάρις means both “benefit” and “thanks.”

ἀπαιτῶ : “ask in return.”

279. Line deleted by Hartung, because repeated in *Orestes*, 66 : ταύτη γέγηθε, κ.τ.λ. Page (*l.c.*) condemns it as an actor's interpolation.

280. παραψυχή : "consolation." This is earliest occurrence of the word. Cp. παραμυθεῖσθαι, παρηγορεῖν.

281. Porson compares frag. 858 :

ἀλλ' ήδε μ' ἔξεσωσεν, ήδε μοι τροφός,
μήτηρ, ἀδελφή, δμωίς, δυκυρά, στέγη.

Both passages are evidently modelled on Andromache's words to Hector, *Iliad*, VI, 429 f.

282. ἀ μὴ χρεών : acc. of respect. χρεών: indeclinable noun. μὴ : generic use.

283. δοκεῖν : "to think"; personal.

εὖ πράξειν : "be prosperous."

284. ἦ : supply εύτυχής from εύτυχοῦντας, 283.

286. ὡς φίλον γένειον : ἀπτομένη τοῦ γενείου τοῦτό φησιν. Schol.

γένειον : from γένυς, means both "chin" and "beard," as here.

αἰδεύσιθητί με : from Hom. αἰδομαι, Attic αἰδοῦμαι. Lit. "show αἰδώς," the noun meaning "respect, reverence, pity."

288. παρηγόρησον : aorist for urgency. The verb here has its primary sense, "advise to change." It also meant "console, comfort," whence English *paregoric*.

φθόνος : with ἐστί understood; "act likely to cause jealousy" (of the gods) or *nemesis*.

ώς : equivalent to γάρ.

289. τὸ πρῶτον : "on your first victory."

291. νόμος δ' ἐν ὑμῖν : She is speaking of Athenian law, as O. has the qualities of an Athenian politician. In Athens, if a slave was killed, his master could take action against his slayer as if he were a free relation. Cp. Antiphon, *Herodes*, 48, Demosth., *In Midiam*, 529.

293. λέγη is certainly the correct reading, and ἀξιώμα must be its subject, as it is of πείσει. κακός must mean "looked on as

bad, unpopular," H. pays a last compliment to O. : " your authority, even if your cause is unpopular, will win them over."

ἀξίωμα: his standing as leader and orator. The next two lines repeat this: "the same plea has not the same strength in the mouth of a man of standing and in that of a man of no standing."

ἀδοξούντων: from ἀδοξέω (derivative from ἀδοξος), used only here in poetry. τῶν δοκούντων (*εἰναι τι*), lit., "those who seem to be something."

296. στερρός: Attic form of στερεός, "hard," English *stern*, German *starr*.

299. τῷ θυμουμένῳ: part. for more usual infin., "in your anger." Both inf. and part. w. article are common as abstract nouns in Thuc.

300. φρενός: The MSS. have φρενί, which may be construed w. ποιοῦ: "make for yourself *in your mind* an enemy of one who gives good advice." Murray's φρενός is an inference from the Schol., who explains it as depending on τῷ θυμουμένῳ: τῷ θυμουμένῳ μέρει τῆς ψυχῆς, τούτεστι τῷ θυμοειδεῖ. This, however, is an obvious piece of Platonic psychology, and may not imply the reading φρενός at all. We must not suppose Eur. to have anticipated Plato in such detail. φρενί should be kept.

301. σωμ': "your person," a mere expansion of σέ.

302. ἀλλως: as often, "in vain." He means "what I say, I do."

303. & δ' εἶπον: He is referring to his speech before the assembly.

305. δοῦναι: O. O. for an imperative: "I bade them give."

306. κάμνουσιν: "go wrong"; lit. "are weary, sick." (νοσοῦσι.)

308. φέρηται: "wins for himself." μηδὲν: μή w. subj. in all constructions; Goodwin, Gr. Gram., 1610.

τῶν κακιόνων: "the base."

310. ὑπὲρ γῆς Ἑλλάδος: a phrase only appropriate in the fifth century, after Persian Wars,

311. οὔκουν: cp. on 251.

βλέποντι: "living." Cp. on σκότος, line 1, and Aesch., *Eum.*, 321-2, ἀλλασσοι καὶ δεδορκόσιν, "dead and living."

φίλω: prob. to be taken as predicate w. χρώμεσθε' in both clauses; "treat him (Achilles) as a friend," a regular use of χρώματι.

313. ἢν τις αὖ φάνη: The vb. is simply equivalent to ἢ (from εἰμι): "if there be another hosting."

314. ἀγωνία: here synonym for ἀγών, as often. Like many nouns in -ία (ναυτία, etc.) the word properly denotes a pathological condition, "anxiety about a contest," whence *agony*.

315. μαχούμεθε': not "are we to fight?" which would require deliberative subj., but "are we *likely* to fight or play the coward?" O. is thinking of how a man like himself would react if Achilles were neglected.

φιλοψυχεῖν: lit. "be fond of life."

317. καθ' ἡμέραν: to be taken with κεί σμίκρ' ἔχοιμι, "if I should have enough from day to day." Cp. *infra*, 627, and *Bacch.*, 910-11: τὸ δὲ κατ' ἡμέραν δτῷ βίοτος εὐδαιμων, μακαρίζω, "him I count blest, whose life from day to day is happy." This has been strangely mistranslated by Murray: "But whoe'er can know, as the long days go, that to live is happy, hath found his heaven." The Greek is a commonplace of pessimism; Murray has made it into a declaration of belief in the Shavian "Life Force."

320. διὰ μακροῦ: "lasting." This sentiment would be very topical when *Hecuba* was first produced, and as the Funeral Speech of Pericles (Thuc. II, 35 and 43) shows, the Athenians were careful to honour their dead in war with much ceremony. Cp. also the monument to those fallen at Potidaea, Hicks-Hill, *Greek Historical Inscriptions*, No. 54, p. 93-4. O. is perverting a very normal desire of the citizen-soldier into a brutal demand for human sacrifice.

323. ἢδε: Homeric conjunction, common in Lyric and Tragedy. Originally it was preceded by ἡμέν. ἢ is the ordinary particle "or," Latin -ue in *neue*, etc.

πρεσβῦται: Prose form for **πρέσβεις**, used less often in Trag. Distinguish **πρέσβυς** from **πρεσβευτής**, "ambassador" (a derivative of **πρεσβεύω**, itself from **πρέσβυς**), and note that **πρέσβεις** is used as plural of the latter. **πρεσβύτερος** (comparative of **πρέσβυς**) is used in papyri of Hellenistic period to mean "elder, alderman." The original meaning of **πρέσβυς** was "leader," hence **πρεσβεύειν** often means "be best, take precedence."

σέθεν: for genitive, w. **ἥσσον** διθιαῖ.

325. **Ίδαία κόνις**: O. speaks as if the host were still on Trojan soil. Ida is the mountain near Troy. The phrase is pathetic; cp. Aesch., *Ag.*, 452, f. :

οἱ δ' αὐτοῦ περὶ τεῖχος
θήκας Ἰλιάδος γᾶς
εὔμορφοι κατέχουσιν, ἔχ-
θρὰ δ' ἔχοντας ἔκρυψεν.

326. **τόλμα**: Imperative (note pres.) "be resigned." Cognate w. Latin *tollo, tuli, tolerare*, English *thole*.

νομίζομεν: "are accustomed."

327. **δόφλητομεν**: δόφλισκάνω, cognate w. δόφείλω, "owe," means "become liable to pay"; hence δίκην δόφλειν "lose one's case," then "deserve, bring on oneself": γέλωτ' δόφλισκάνειν, and finally, as here, "get reputation for, incur charge of," μωρίαν, δειλίαν, ἀδικίαν δόφλισκάνειν.

328. **οἱ βάρβαροι δὲ**: nom. sometimes used for voc. in commands; cp. Ar. *Aves*, 665, ἡ Πρόκνη ἔκβαντε. Here it has an ironical sound; the contrast is sarcastic.

330. **ώς δὲ**: Note that **ώς** is the commonest final particle in Trag. In prose only Xenophon uses it thus. **δὲ** is sometimes used with it and with **δπως** (not with **ἴνα**) followed by subj., with no effect on the meaning.

It need hardly be said that this confrontation of Greeks and Barbarians is characteristic of the late fifth century, and of Athens, where the idea of **παιδεία** as the distinguishing mark of Greeks had been propagated by the Sophists from about 460 on. O. speaks here almost as a pupil of the Sophists, and his skill in representing as a token of higher civilisation what was in fact a savage crime cannot fail to remind us of Cleon's speeches in Thuc.

333. τολμᾶ : " puts up with."

334. ούμοι : erasis for οἱ ἔμοι (adj.).

335. ρίφεντες : metaphor from archery. Cp. Homeric τῇ δ' ἀπτερος ἐπλετο μῆθος.

337. σπούδαζε : with μὴ στερηθῆναι βίου.

ώστ' ἀηδόνος στόμα : ὥστε for ὥσπερ is Homeric and Tragic. ἀηδόνος στόμα : best taken as in apposition w. subject of σπούδαζε, "like the nightingale's tongue." The nightingale was remarked both for the variety of its notes (*Od. XIX*, 521 : χέει πολυηχέα φωνήν) and for the sadness of its tone (Aesch., *Ag.*, 1146 : λιγειάς μόρον ἀηδόνος). The story of Philomela was widely familiar.

338. ἴεισα : "uttering," common with φωνήν. Note short first syllable; usually long in Attic.

340. πειθ' : "try to persuade."

πρόφασιν : from προφαίνω, hence "motive or cause alleged, whether true or false," then "false motive, excuse." In Xen., *Cyrop.*, III, 1, 27, πρόφασιν ἔχει means "it is excusable." Here the meaning is "you have something to plead," i.e. the parallel with his own children.

341. ὥστε : sometimes w. πείθω even in prose : ep. Thuc., III, 31.

343. ἔμπαλιν : "back," the spatial sense predominates in the use of πάλιν, especially in Epic.

344. μή : a verb of fearing is understood.

345. Ἰκέσιον Δία : a typically Euripidean phrase of the kind called παρακεκινδυνευμένον ("risky") in Ar., *Ran.*, 99. Here it stands for τὴν ἐμὴν ἰκετείαν. Zeus, as protector of strangers and guests (*supra*, 26) was also protector of those seeking help or shelter. His aid was ritually invoked by the gesture of touching the beard, the right hand, or the knees. O. is in no danger, because P. is not going to invoke Zeus in order to escape.

347. εἰ δὲ μὴ βουλήσομαι : the future after εἰ is always emphatic, and often implies a warning.

348. φιλόψυχος : Cp. 315. Compound adj. of two terminations.

350. πρῶτον: literal, w. ἐπειτ' in 351: "this was the first thing in my life, and then" Not "this was my chief glory in life," which would have little point.

352. ζῆλον: "rivalry for my hand" w. γάμων.

353. ἔχουσ' : "causing," equivalent to παρέχουσα. Cp. συγγνώμην ἔχειν, "to pardon."

ὅτου δῶμ' ἔστιαν τ': an indirect question, w. vivid fut., after ζῆλον. Cp. 360.

355. This line lacks caesura. Lesser MSS. try to mend the defect by inserting τ' before ἀπόβλεπτος. Weil compares ἀπόβλεπτος w. περιστρεπτος in Aesch., *Cho.*, 350; "such as people turn away from others to look at." μετά w. dat. imitates Homeric μετ' ἀνδράσιν, etc.

356. ίση θεοῖσι: Cp. Homeric ισόθεος φώς.

πλὴν τὸ κατθανεῖν: πλὴν is an adverb, τὸ κατθανεῖν acc. of respect. Note Aeolic prefix κατ-, an Epic usage.

The chief distinguishing mark of the gods was their immortality; they are μάκαρες θεοὶ αἰὲν ἔοντες.

357. νῦν δ': "but as it is" a common meaning.

τοῦνομα: "the name of slave."

358. τίθησιν: "makes." Cp. 111.

359. ὀμῶν: ὄμος, lit. "raw," Latin *amarus*, Irish *ámh*, older *om*.

φρένας: acc. of respect.

360. ἄν: repeated for emphasis.

ὅστις: "someone who." ὠνήσεται, vivid fut.

362-4. Closely paralleled by speech of Hecuba in *Troades*, 490 f.

362. προσθεῖς: προστίθημι, lit. "add to," hence "impose on."

ἀνάγκην σιτοποιὸν: "compulsion to bake bread." All these were tasks of household slaves.

365. πτοθεν: "who knows whence?" There is a contrast implied w. 352; the whole speech is a careful study in parallel structure.

368. φέγγος: Most expressive Greek word for "light," especially beloved by Pindar; cp. *Pyth.* 8, 97.

προστίθεισ': Cp. 362. She will become the bride of Hades, like Antigone; Soph., *Ant.*, 816, 891. "I will put this light away from my eyes while they are free." ἐλευθέρων, Blomfield, for MSS. ἐλεύθερον.

369. διέργασαι: The prefix δι- with verbs indicates *completion*. For sense, cp. διαμοιρᾶσαι, *Hipp.* 1376.

370-1. ἐλπίδος and δόξης depend on θάρσος: "I can see no encouragement to hope or believe that I am destined ever to be happy." τού, for τινός, Ionic τεο, τευ.

δόξα: "belief, opinion." παρ' ἡμῖν: with θάρσος: "in my reach."

372. μῆτερ, σὺ δ': Note word-order, regular when a new person addressed. Cp. 1287.

ἐμποδὼν: formed by analogy from ἐκποδών. Cp. 52. ἡμῖν: *dativus incommodi*.

373. συμβούλου: from συμβούλομαι: "join me in wishing"; earliest use of a word later common in prose.

374. πρὶν: w. inf., referring to future in affirmative sentence.

377. μᾶλλον εύτυχέστερος: double comparative, common also in English poetry (Shakespeare).

379. χαρακτήρ: from χαράσσω, "inscribe, engrave, stamp," used of coining.

ἐπίσημος: from σῆμα, "stamp," keeps up the metaphor.

Eur. only partly agrees with Burns that "the rank is but the guinea-stamp," though he does hold that rank is enhanced by virtue. This reverence for rank is a surprising trait of the democratic Athenians at their finest hour.

380-1. "The name of nobility has increased force (ἐπι μείζων ἔρχεται) for those who are worthy," as Polyxena is. Note that ἀρετή originally meant "capacity," like Latin *virtus*; it was an aristocratic quality.

382. εἶπας: Common in Attic as 2 pers. of είπον, for which

Ionic prose used εἴπα. The confusion is due to a tendency to assimilate archaic second aorist to first. Cp. Irish simplification in Connacht *ni rinne* for *ni dhearna*, Munster *do dheineas* for *do rinne*. For antithetical sentiment, “well said—but how sad!” ep. Sappho’s “Ἐρος, γλυκύπικρον δρπετον, “bitter-sweet love.”

383–4. H. concedes O.’s arguments, but only in order to make a new proposal.

385. μὴ κτείνετε: “do not go on to kill”; it does not follow that P. is the proper victim.

386. πυράν: with long ἄ; Homeric πυρή, distinct from πυρά used as pl. of πῦρ, which has short ἄ. English *pyre* comes from the former. Here used metaphorically to mean “tomb.”

387. κεντεῖτε: from κεντέω, whose noun κέντρον gave Latin *centrum*, English *centre*. As mother of Paris, whose slaying of Achilles formed part of the lost “Cyclic” epic, *Aithiopis*, H. is a more fitting victim than her daughter. The death of Achilles at the hands of Paris and Apollo is prophesied by Hector, *Iliad*, XXII, 359 f.

390. Cp. note on 95. These plain words seem to show that the ghost, as Polydorus also explicitly says (40), asked for the sacrifice of Polyxena. At 95 therefore we must suppose that H. has not heard the full news.

391. δλλά: highly emphatic, as often. H., in despair, tries at least to share in her daughter’s death.

393. γαία: This hardly implies that the *goddess* Gē required libations of blood. In order to give the blood to the dead warrior, it had to be poured into the earth through an opening in the tomb, which is thought of as an ἐσχάρα or hero-altar.

395. μηδὲ τόνδ’ ὠφείλομεν: ὠφείλομεν is imperf. of ὠφείλω (aor. ὠφείλον) which corresponds to Epic δφέλλω, ὠφελλον, ὠφελον. Both imperf. and aor. can be used (neg, μή) to express an unattained wish. Here, therefore, some verb like φέρειν, διδόναι, is to be understood. “I wish we did not have to offer this death.” The imperf., as in certain conditional sentences, here applies to *present* time. Note that O. here rather departs from his earlier *Realpolitik* and betrays momentary compunction.

396. γ': emphatic; “indeed.”

397. πῶς: the abrupt question shows that O. is offended. He resents the suggestion that he has any master, implied in πολλῇ γ' ἀνάγκῃ.

398. The correct punctuation is surely ὅποια κισσός, δρυὸς ὅπως, τῆσδ' ἔξομαι: "I will cling to her like ivy, as (it clings) to the oak," with ellipse of ἔχεται after ὅπως. Thus ὅποια (neut. pl. used as adverb) is in antithesis to ὅπως, but it is an artificial antithesis, which, as Weil says, splits a simple simile in two. Murray's comma after δρυὸς makes ὅπως ἔξομαι mean "let me cling to her." He compares *Troades*, 146-7, Ar. *Eccles.*, 297. But such a *command* by H. to herself is surely forced. ἔξομαι, "cling to," like vbs. of touching, takes gen. For simile of clinging ivy, cp. Soph. *Ant.*, 826-7.

400. ὡς . . . μεθήσομαι: ὡς is here emphatic, implying perhaps an ellipse of ισθι: "know that." Cp. *Medea*, 609.

401. ἀλλὰ . . . μὴν: go together, "but neither will I go and leave her here."

403. χάλα: Imper. of χαλάω, "slacken," used intransitively; "yield to."

ΤΟΚΕῦσιν: pl. generically for sing. So also with κρατοῦσι in next line.

θυμουμένοις: from θυμόω "to make angry."

406. γέροντα χρῶτα: For γέρων as adj. cp. *Herakles*, 26: γέρων λόγος.

407. ἀσχημονῆσαι: "behave disgracefully"; here "be put to shame," unique in Trag. It is evidently colloquial. ἐκ for ὑπὸ, as often.

408. Ἄ πείσῃ: "which will happen to you" (*πάσχω*).

μὴ σύ γ': again prob. colloquial; often used in entreaties.

410. δὸς: governs both χέρα and προσβαλεῖν (zeugma).

411-12. Also in *Alcestis*, 207-8, where edd. have bracketed the second line.

415. ἐν φύει: "among the living."

416. Σр. Soph., *Ant.*, 876: ἀκλαυτος, ἀφιλος, ἀνυμένατος ὡν μ' ἔχρην τυχεῖν. Relative has for antecedent ὑμενατῶν understood; genitive of privation.

417. ἀθλία: stronger than οἰκτρά. The living are more miserable than the dead.

418. ἐκεῖ: often used as euphemism for Hades; here along with it.

419. πτοῖ: stands for normal εἰς τί with τελευτῶ.

421. In Homer, while Priam has fifty sons (four daughters only are named in *Iliad*, of whom Polyxena is not one) only nineteen are from one mother, presumably Hecuba (*Iliad*, XXIV, 495). Eur. is vague here in order to increase the pathos of the situation.

ἄμμοροι: Homeric for ἀμοιροι “without share in, bereft of.”

422. σοι: ethical dative. εἴπω: deliberative subj. This idea of greeting among the dead is given a grisly turn in Aesch., *Ag.*, 1555 f., where the murderous queen imagines her victim being greeted beside Acheron by the daughter he himself has sacrificed.

424. στέρνα: “bosom.”

425. ἀώρου: “dead before her time.” The Greeks thought that the souls of those who had died πρὶν μοῖραν ἔχηκεν βίου (Soph., *Ant.*, 896) are peculiarly likely to appear as ghosts. So also with those who, like Polydorus, had died a violent death (βιαιοθάνατοι). Such ghosts wandered in the company of Hecate, and there is frequent reference on tombstones to untimely or violent death as something specially lamentable. In popular belief, the deaths of ἀώροι were ascribed to Gello, herself one who παρθένος ἀώρως ἐτελεύτησε. The whole subject is dealt with by Rohde, *Psyche*, English trans., p. 593 f.

428. The mention of Polydorus has of course an “ironic” effect. κάστις: common in Trag., not in Homer, who uses longer form, κασίγνητος.

429. H.'s ἀπιστῶ is once more “ironical.” These hints serve to link together the two parts of the play. Note γ': “yes, if . . .”

430. θανούστης: agrees w. genitive implied in τὸ σόν.

432. κόμιζ': “come, take me.”

433. ὡς: gives reason for κόμιζε: she has mourned enough.

434. ἔκτήκω: "am causing her to melt in lamentation."

435. Cp. Cassandra's last prayer, Aesch., *Ag.*, 1323-4, also addressed to the Sun's light: τῇλιον δ' ἐπεύχομαι πρὸς ὑστατὸν φῶς.

436. μέτεστι: "you belong to me."

437. μεταξὺ: usually explained by taking ξίφους closely with πυρᾶς as together giving only one of the two points between which she will still live, the other being the moment of her words. There is a parallel of sorts in Soph., *O. C.*, 290: τὰ δὲ μεταξὺ τούτου μηδαμῶς γίγνου κακός, "meanwhile, show no baseness." The present passage would, according to this interpretation, mean "between this spot and the sword and pyre of Achilles." Weil, however, is surely right in preferring the obvious meaning "between the pyre of Achilles and the sword," with an easy *hysteron proteron*. This is much more vivid and expressive, and the only objection to it is the pedantically literal one that it is an exaggeration.

438. προλείπω: "I swoon."

441-3. Attributed to the Chorus by Hermann; deleted by Hartung on the prosaic ground that H., having said at 438 that she is swooning, is not in a fit condition to utter the lines. Yet they are admirably in character, and their outburst of hatred for Helen is so appropriate both to Hecuba (cp. 265-6) and to Eur. (cp. *I. T.*, 439 f.) as well as being much more forcible than the general run of actors' interpolations, that they must surely be retained. Page (*l.c.*) thinks the case for interpolation "very weak." H., of course, does not fall in a dead faint.

441. ὡς: "even so," Epic. Cp. Aesch., *Ag.*, 930.

Διοσκόροιν: cp. n. on 269. Kastor and Polydeukes, like Helen herself, were divinities, worshipped all over Greece as "Saviours," especially from dangers in battle and on sea. Their intervention at Lake Regillus was a famous incident in early Roman saga. Note the Attic form of their name. Διός κοῦροι meant of course "sons of Zeus," and was accounted for by a well-known legend.

442-3. Note pun in Ἐλένην . . . εἴλε, in imitation of course of Aesch., *Ag.*, 681 f., and repeated *Troades*, 890 f. Belief in magic

significance of names, for good or ill, is universal. (↑p. *Bacchae*, 367 : Πενθεύς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις.

καλῶν ὄμμάτων : literally *beaux yeux*.

αἰσχιστα : In antithesis both with καλῶν and with εὐδαίμονα,

444-483. **First Stasimon.**

A stasimon is defined by Aristotle as a song of the Chorus without anapaests or trochees. By "trochees" he obviously means not lyric trochees, which are quite frequent in stasima, but the trochaic tetrameter, which is rather a recitative than a song rhythm. The stasimon represents, in a highly stylised form, greatly influenced by the Choral Lyric of Stesichorus and others, the original ritual kernel of Tragedy, and the history of Tragedy is in one aspect that of the gradual extrusion of the choral part in favour of the dialogue, as the latter's dramatic possibilities came to be realised. In early Tragedy, and in certain late examples like the *Oedipus* of Sophocles and the *Bacchae*, the ritual element in the choral part is still strong. Even in Aeschylus, however, the normal choral ode has become at most a lyric presentation of certain aspects of the plot, placed side by side with the dramatic presentation in the dialogue. The three stasima of this play show a slight development on Aeschylean practice. All are shorter than the normal Aeschylean ode, but there are instructive variations in their form. The first consists of a pair of strophes with their antistrophes, the second of strophe, antistrophe, and epode, and the third and longest of the same elements as the first with the addition of an epode. All three deal with aspects of the fall of Troy.

The first stasimon has a distinct kinship with a type of choral ode known as "escape-prayer," examples of which are *Bacchae*, 402-16 (ικόμαν ποτὶ Κύπρον), *Helena*, 1478-86 (δι' ἀέρος εἰθε πτωτανοί) and *Hippolytus*, 732-51 (ἡλιβάτοις ὑπὸ κευθμῶσι γενούμαν). This "escape-prayer" is very probably a development of an old ritual hymn in which the votaries of Dionysus, Maenads, Bassarai, Lenai or Thyiades, expressed their longing to fly with their god to the mountains. In the present ode, the Chorus are captives, as Dionysiac votaries often were in the ritual, and their song has become rather a series of speculations on what will befall them in their new homes beyond the sea than a prayer to escape. The effect, however, is a similarly "romantic" one; it is to bring the audience

in imagination first to the Dorian lands, next to Delos, and finally home to Athens. At Delos and Athens the captives imagine themselves as taking part in two famous festivals, and we may be sure that a reference to these was part of the poet's purpose, while his silence about Dorian festivals is deliberate. He would not thus glorify enemy institutions during a war. The ode ends with a single strophe of lamentation. It is instructive to compare the closely similar song, *Troades* 197-234, where the Chorus explicitly pray that they may not go to Sparta, and where the reference to Italy and Sicily was very topical at the date of the play.

This stasimon is an excellent example both of the poet's peculiar power to evoke emotion by imagined movement from one hallowed place to another, and of his metrical art at its simplest and strongest. The student should read the fine translation by T. F. Higham in the *Oxford Book of Greek Verse in Translation* (No. 365).

Metrical Scheme. Aeolic Rhythm.

1. Strophe α' .

444. ————— Pherecratic.
 445. ————— Glyconic.
 —————— — Hendecasyllabic (Phalaecian).
 —————— Glyconic.
 — — — — — Glyconic.
 — — — — — Choriambic Dimeter.
 450. ————— — — Versus Aristophanicus.
 —————— — Telesillean.
 — — — — — Glyconic (resolved).
 —————— — — — — Hendecasyllabic (resolved).

2. Strophe β' .

466. — — — — — Telesillean.
 — — — — — Telesillean.
 — — — — — Glyconic.
 —————— — — Choriambic Dimeter.
 470. ————— — — — Choriambic Dimeter.
 —————— — — Choriambic Dimeter.
 — — — — — Choriambic Dimeter, Acephalous.
 — — — — — Glyconic.
 — — — — — Choriambic Dimeter, Acephalous.

Each strophe falls into three Periods of approximately equal length, the end of each being marked by a change in the form of the colon. Thus in Strophe α' the first period ends with the Hendecasyllabic, the second with the *Versus Aristophanicus*, and the third with a special form of the Hendecasyllabic, which has twelve syllables by resolution of the last syllable of its Glyconic. In Strophe β' the first period consists of two Telesilleans followed by a Glyconic, the second of three Choriambic Dimeters of identical rhythm, and the third of two acephalous Choriambic Dimeters with a Glyconic between them.

444. The Chorus apostrophise the sea-breeze that will blow them to Greece, and inquire of it their exact destination. They have been already allotted to their masters (l. 100) but there is here no "negligence" on the poet's part; they are not booking places on a steamer, but singing a song.

ποντιάς: only here in Trag.; also in Pindar (gen. ποντιάδος).

445. ποντοπόρους: "faring over the open sea."

446. ἀκάτους: ordinarily "light vessel, small boat." Here ποντοπόρους implies that it is used metaphorically to mean "ships."

οἶδμα λίμνας: "swell of the sea." λίμνη in Attic normally means "lake"; in Homer, "sea" as here.

448. τῷ: for τῷ, which is rarer in poetry. Ethical dat. w. πρὸς οἴκου, for gen.

δουλόσυνος: synonym for δοῦλος. A unique word, modelled on δεσπόσυνος (99).

449. κτηθεῖσ': a rare passive, elsewhere found only in Thuc. and late prose: "got by purchase." The Chorus seems to be thinking, not of its present masters, but of possible new ones. Cp. Méridier's note.

450. Δωρίδος . . . αῖας: plainly the Peloponnes; an anachronism, as there were no Dorians there when Troy fell. But the references to Delos and Athens in this ode are equally anachronistic. Note that the Peloponnes is Agamemnon's dominion. Thessaly that of Achilles; the order of precedence may be a concession to Epic.

451. Φθιάδος: Phthia and Hellas are the dominions of Achilles in the *Iliad*. Hellas is the Spercheus valley, S. of Mt. Othrys, Phthia the Apidanos valley, N. of it.

454. Ἀπιδανὸν: flows N. from Mt. Othrys, is joined by the Enipeus, then flows into the Peneus, which drains all Thessaly and reaches the sea through the Vale of Tempe in the N.-E.

πατέρα: common epithet of rivers, and more applicable to the Peneus than to its tributary. Cp. *Bacchae*, 572, where the epithet is applied to the Lydias, the river of Aegae in Macedon.

λιπαίνειν: from λίπα. "Makes fat, fertilises." Thessaly has the richest pasture-land in Greece.

455-65. Delos was one of the two great centres of Apollo's worship, the other being Delphi. As the latter was under Spartan influence, the Athenians magnified Delos as much as possible. From ancient times it had been the seat of a festival, "where the long-robed Ionians gather with their lady wives" (*Hymn to Apollo*). This took place, like the Olympic and Delphic festivals, every fourth year, and the contests included both athletic and musical competitions. In the winter of 426-5 the Athenians purified the island (Thuc., III, 104) by removing all graves from it and forbidding birth or death on it for the future; they also re-established the festival. It was long ago suggested that this antistrophe is a graceful reference to that event. This gives us a valuable indication of the play's date (see Introduction). A similar reference occurs in *Herakles*, 681. The last three lines of the antistrophe evidently refer to a ritual in honour of Apollo's twin-sister, Artemis, in which the girls of Delos played a part. In many Greek communities, including Sparta and Athens, young girls were enrolled in cult-associations dedicated to Artemis. Cp. 936. Whereas it is probable that the Delphic Apollo came there by sea from Crete (*Hymn. Apoll.*, 388 f), the Delians believed that the god and his sister were born on their island. Perhaps the most sacred object in Delos was the πρωτόγονος φοῖνιξ of 458, the sacred date-palm, to which Leto, mother of the twin divinities, was said to have clung at their birth. It was still shown in Cicero's day (*palmam . . . hodie monstrant eandem*, *De legibus*, I, 1, 2). Eur. seems to be alone in joining with it the laurel (δάφνη) the sacred tree of Apollo. He mentions this also *Ion*, 920; and in a chorus, *I. T.*, 1100, which contains a phrase

clearly modelled on one in this ode (Λατοῦς ὀδῖνα φίλαν) he also mentions the olive. It is perhaps worth noting that in the latter passage the mention of Delos forms part of a regular "escape-prayer." The island had, of course, nothing to do with the Trojan War. Its mention is a pure topical allusion, in the art of which Eur. is almost as skilful as Dante.

455. *νάσων* : best taken, like *Δωρίδος αἵας* and *Φθιάδος* in the strophe, as dependent on *ὅρμον* (450) "a haven of the island." It may also be construed as partitive gen. w. *ἐνθα* (458) "among the islands, where," or w. *πτοῖ* (447) "where among the islands ?" but both are less probable.

ἀλιήρει : (*ἀλί, ἐρέσσω*) "sweeping the sea (with oars)."

457. *οἴκοις* : locative dat., "in a house (in Delos) where." This is the proper antecedent to *ἐνθα*.

458. *πρωτόγονος* : "first that ever grew," like the olive in the Erechtheum at Athens. The date-palm does not grow in Greece.

460. *φίλος* is not a common epithet for a god : indeed, Aristotle denies the possibility of *φίλα* at such a distance (*E. N.*, 1158b, 35, and *M. M.*, 1208b, 30) : *ἔτοπον γάρ ἀν εἴη εἰ τις φαῖη φιλεῖν τὸν Δία*. It is probably best explained here as due to some ritual use. The only classical parallel appears to be *Theognis*, 373 : *Ζεῦ φίλε, θαυμάζω σε*, where Harrison "detects a note of flippant earnestness."

461. *ἄγαλμα* : in apposition w. *πτόρθους*. "In honour of."

Δίας : fem. gen. of *Διος*, adj., "of Zeus." Cp. *Δίου πυρός*, *Bacchae*, 8.

462. *κούραις* : Ionic form ; Attic *κόραις*. Cp. 485.

465. *ἄμπυκα* : "head-band, fillet," always on statues of Artemis.

εὐλογήσω : "sing hymns in praise of." The girls' choirs sang hymns in which the well-known attributes of the goddess naturally received mention, and the older women joined in the singing.

466. The next step in their imaginary destiny is Athens, and here again the poet associates their captivity with a great festival, a πεντετηρίς like the Delia, celebrated in Hecatombaion (August) every fourth year. This was the Panathenaia, in honour of Athena Polias, tutelary goddess and almost the personification of the Athenian State. The chief ritual event of the four-day festival was the solemn presentation to Athena of a new robe (*πέπλος*) which was carried in solemn procession from the Ceramicus to the Propylaea, and there handed to the Archon Basileus to be put on the ancient wooden statue (*ξέανον*) in the Erechtheum. It was splendidly embroidered with pictures showing Athena's part in the war of Gods and Titans. This work was put in hands six months before the festival. It was done under the direction of priestesses, and the women employed on it were called ἐργαστίναι. The procession, of which we possess a splendid sculptural representation in the Parthenon frieze, included all the principal citizens.

467. καλλιδίφρους is the reading of MS. Marcianus, adopted by Murray. All other MSS. have καλλιδίφρου, which requires something like Nauck's correction of 'Αθαναίας to θεᾶς ναίουσ'. With Murray's reading, 'Αθαναίας and καλλιδίφρους qualify πώλους. καλλιδίφρους occurs only here.

'Αθαναίας: acc. pl. of fem. adj., Doric form of Αθηναίας. The official title of the goddess was 'Αθηναία, later contracted to 'Αθηνᾶ. The Doric form was 'Αθάνα, Homeric 'Αθήνη. Note accents.

469. ζεύξομαι: "embroider the yoking of," w. ποικίλλουστ'.

471. πήναις: "woof, web." ἀνθοκρόκοισι: from κρέκω: "worked with flowers."

472. Τιτάνων γενεδάν: "race of Titans," enemies of Athena.

474. ἀμφιπύρω φλογυμῷ: "blaze (of lightning) flaming at both ends." ἀμφί always "on both sides of" not "around." Cp. *Hipp.* 559, βροντῇ ἀμφιπύρῳ.

τὰν Ζεὺς κοιμίζει: τὰν, Doric for τὴν, relative. The present refers to the embroidered picture. English prefers a participial construction: "the race of Titans being put to sleep (i.e. slain) by Zeus."

475. τεκέων: gen. of exclamation.

478. Ἀργείων: gen. w. δορίκτητος, "spear-won (prize) of the Greeks."

482. The reading θεράπναν (gen. pl.) is due to Wilamowitz. "Having exchanged the chambers of Hades (i.e. death: *"Αἰδα* gen.) for the dwellings of Europe." They might have been slain at Troy; instead, they go to Greece. θεράπνη is common in pl. as a place-name, and always means "dwelling" in Eur., though in *Hymn. Apoll.*, 157, it means "handmaid," which accounts for the reading θεράπταιναν here. Both words are cognate w. θρᾶνς, θρῆνος, "plank, footstool," Latin *fretus, fere, firmus*, Sanskrit *dhármah*, "custom, law," θρησκεία, "cult of a god." Their root-meaning appears to be "fixed, settled." With the reading θεράπναν the sense would be "having left Asia and taken in exchange an abode in Europe, (which is to me) the chamber of Hades." It has also been taken to mean "having left Asia, the slave of Europe, and having taken in exchange the equivalent of death," i.e. slavery.

484-628. Second Epeisodion.

This scene is all filled with the news of how Polyxena died, told by the Spartan herald, Talthybius, and with Hecuba's forlorn reply to his speech. The narrative of Talthybius, which begins at 518, is called a *ρῆσις*. There is at least one such narrative in every tragedy. It is used to convey to the audience news of an event which cannot be represented dramatically, such as the tragic πάθος normally is. As there are two such πάθη in this play, so there is a second *ρῆσις* (1132-82), that of Polymestor, parallel to this. In the present scene, the tragic effect of the first part of the play reaches its climax.

484. δή ποτ': "lately."

485. ἀν ἔξεύροιμι: opt. used as polite future.

κόραι: Attic form. Cp. 462 for Ionic dat. pl.

487. ξυγκεκλημένη: "close wrapped," stronger, as Weil remarks, than συγκεκαλυμμένη, to indicate her desolation.

488. λέξω: delib. subj., "what am I to say?"

πότερά σ' ἀνθρώπους ὁρᾶν; : "that you *watch over* men," not "that you *see*" simply. Both the tense and the root-meaning of ὁρᾶν imply duration.

489-90. Nauck has rightly excised 490, because it spoils the syntax and is difficult to construe, and above all because its only possible construction makes Talthybius doubt, not the *providence* of the gods (489), but their *existence*. If 490 be kept, δοκοῦντας must have δύνθρώπους for subject, δόξαν must mean "opinion," and δοκοῦντας "thinking." The alternative is to make the subject ὑμᾶς understood from σέ in 488. The meaning will then be "you have vainly got yourselves a false repute, seeming to be a race of gods," which either denies the existence of the gods or makes nonsense. With 490 excised, κεκτήσθαι has σέ for subject, and the meaning is clear: "Am I to say that you watch over men, or that you (Zeus) have got this reputation (of so watching) for nothing, that it is false, and that Chance is what watches over all human affairs?"

Eur. is here playing with an idea which, whatever its origin, is as old as Aesch. It is condemned in *Ag.* 369-72: οὐκ ἔφα τις θεούς βροτῶν δξιοῦσθαι μέλειν . . . δ' οὐκ εὐσεβής. This view is practically identical with modern Deism. It was strongly condemned also by Plato, but became one of the chief doctrines of Epicureanism, from which, through the medium of writers like Montaigne, it was transmitted to modern Europe. Its essence lies in admitting the existence of a Divinity, while denying Divine Providence. Originally τύχη was identified w. δύνακη, and we get the phrase δυσκαία τύχη in Sophocles, *El.*, 48. This passage of *Hecuba* is the first in which we meet it in its later sense, that of a στέρησις τέχνης (cp. Stewart on Aristotle, *E.N.* 1112 a, 27), i.e. an absence of all determination, mere blind chance. In the Comedy of Menander, where it plays a great part, τύχη is the synonym of ταῦτόματον, "fluke." Cp. Figaro on *le hasard*, *Mariage de Figaro*, iv, 1.

Whereas in *Hecuba* Eur. merely plays with the idea of Chance as the governing power in human life, *Herakles* (perhaps produced at the same time: see Introd.) is really a whole play on this theme. Though thinly disguised by a mythological motif and presented with the help of ancient ritual machinery (for the figure of Lyssa, "Madness," seems to come from the *Lykourgeia* of Aesch.), the plot of *Herakles* depends on a purely capricious reversal, and the hero puts it in a correct light when he says at the end (1357): νῦν δ', ὡς ξοκε, τῇ τύχῃ δουλευτέον. Most of Eur.'s later plays depend on Chance as their motive-force. This is why they are not, strictly speaking, tragedies at all, but forerunners of New Comedy, in

which not Aristotle's τὸ εἰκὸς καὶ τὸ δυάγκαιον, but τύχη, κυβερνᾷ πάντα (Menander).

491. ἐπισκοπεῖν: same meaning as δρᾶν above; common in prose and verse for "guard," both of divine and human agents. The noun ἐπίσκοπος meant "superintendent."

492. Φρυγῶν: the Trojans; cp. 4.

πολύχρυσος is Homer's epithet for Mycenae.

493. μέγ' ὀλβίου: note μέγα common as adverb.

494. ἀνέστηκεν: intrans., as perf. of ἀνίστημι always is. In prose ἀνίστημι means "transplant, uproot," and is applied to a country; cp. Herod. v, 29, χώρα ἀνεστηκία. The phrase ἀνάστατον ποιεῖν, "devastate," is common.

495. αὐτή: the reading of Vaticanus, much better than αὕτη of other MSS. In antithesis to πόλις μέν: "her city . . . she herself."

497. ὅμως δέ: ellipse. "I am old (and have little more misfortune to fear), but yet . . ."

498. αἰσχρᾶ: "ignominious, vile," lit. "ugly."

περιπτεσεῖν: "fall upon, encounter," mostly of disaster.

499. μετάρσιον: Ionic for Attic μετέωρον, (μεταίρω) "raised from the ground," here "up."

500. πλευρὰν: part for whole; "your body."

501. For ἐχ, late MSS. have ἔχεις, which is often (wrongly) printed.

503. Talthybius is here, as in the *Iliad*, Agamemnon's herald. In post-Homeric times he became associated with Sparta, where he was worshipped as a hero, and his descendants, the Talthybiadae, were hereditary heralds. Herod. vii, 134.

504. μέτα: by tmesis w. πέμψαντος, from μεταπέμπω, "send for."

505. Η. is overjoyed at her first thought that she also is to be sacrificed. ὅρα for Epic and Lyric ή ρα, "indeed."

506. δόκοῦν: Acc. absol. of impersonal vb.

507. ἐγκονῶμεν: "make haste"; cp. διακονέω.

ἥγοῦ: come, guide me." She rises hastily.

511. τί λέξεις: "What are you going to say?" Future, to express her incredulity, a common idiom in Eur. Cp. 712 and *Hipp.*, 353, with Weil's note.

θανουμένους: for gender, cp. 237.

514. τούππι σ': Ironical; she is thinking of Polydorus. (Crasis for τὸ ἐπί σε).

515. ἔξεπράξατ': Cp. Aesch., *Ag.*, 1275: καὶ νῦν δέ μάντις μάντιν ἔκπράξας ἔμε.

αἰδούμενοι: "did you show any compassion?"

516. πρὸς τὸ δεινὸν ἤλθετε;: "did you go to the extreme of cruelty?"

518. δάκρυα κερδᾶναι: Oxymoron. κερδαίνω, from κέρδος "gain." Cp. κέρδη, 1207. Irish *ceard*, "craft, work for gain."

520. Supply ἔτεγξα. Common ellipse.

523. χερὸς: gen. w. vb. of "taking" or "holding."

524. ἔστησ': Transitive; "placed her."

ἔγώ ὡ. ἔστην, understood.

526. μόσχου: Cp. 206.

527-8. There is a good deal of repetition here: ἐν χεροῖν 527, χειρὶ 528. Cp. πλήρης 522, πλῆρες 527.

529. χοάς: in apposition w. δέπτας. The cup *contained* the offering to be poured (χοᾶ from χέω). Some MSS. give ἔρρει, from ρέω, but this transitive use ("let flow") would be unique. The χοᾶ used in libations to the dead consisted of honey, milk, wine and water. *Od. x*, 519-20:

πρῶτα μελικρήτω, μετέπειτα δὲ ἡδεῖ οἶνω
τὸ τρίτον αὐθ' ὑδατι,

where μελικρητῶν means "honey mixed with milk."

532. σίγα: Adverb. Cp. Ar., *Ach.*, 238: σίγα πᾶς.

533. **σίγα**: Imperative of **σιγάω**, as **σιώπα** of **σιωπάω**.
ἔστησα: "I made stand still." **νήνεμον**, predicative.

535. **κηλητηρίους**: from **κηλεῖν**. "Soothing."

536. **νεκρῶν ἀγωγούς**: "that bring up the dead," i.e. to drink them.

537. **ἀκραιφνὲς αἷμ**: "fresh blood."

539. **χαλινωτήρια**: "mooring-cables." Pindar calls the Argo's anchor its "rein"; θοᾶς Ἀργοῦς χαλινόν *Pyth.* 4, 25. The construction is: δὸς ἡμῖν λύσαι πρύμνας . . . νεῶν.

540. **πρευμενοῦς** is suspect after **πρευμενής** in 538, but the repetition may well be emphatic. Construe w. **νόστου** and **τυχόντας**: "having got a favourable voyage home."

541. **τυχόντας**: acc., because not to be taken closely w. **ἡμῖν**, but as part of infin. clause.

542. **ἔπηγύξατο**: "joined in prayer." Prefix has same force as in **ἔπερρόθησαν** (553) and Homeric **ἔπευφημεν**.

543. **ἀμφίχρυσον**: "gilt on both sides," presumably of hilt; a unique word. Transferred epithet.

κώπης: gen, like **χερός**, 523.

546. **ἔφράσθη**: pass. for Homeric mid., **ἔφράσσατο**. "Noticed it."

551. **μεθέντες**: with **ἔλευθέραν**, "leave."

553. **ἔπερρόθησαν**: Hesychius explains as equivalent to **ἔπήχησαν**, **ἔπεβόησαν**, "applauded loudly."

ρόθος: "noise of waves," then "any confused noise."

555-6. All edd. now agree with Jacobs in rejecting these two lines, which merely spoil the sequence without adding anything. The second is pure circumlocution. "Possibly a Byzantine interpolation," Page.

558. **ἔπωμίδος**: **ἔπωμίς** can mean either the point of the shoulder or that part of the **χιτών** where the pin was put in. The first is better here.

560. ἀγάλματος: "statue," lit. "thing of joy." The comparison, typical of the Greek attitude to art, may be suggested by Aesch., *Ag.*, 242 f., but, as Weil remarks, the point there is different. For various words for "statue" and their meaning, cp. Webster, *C.Q.* 1939, p. 166.

562. τλημονέστατον: "heroic" (τλήμων). The meaning "wretched" is secondary in this word, cognate w. Latin *tolerare*. Cp. τόλμα, 326.

566. οὐ θέλων τε καὶ θέλων: Cp. *Iliad* iv., 43, ἐκών ἀέκοντί γε θυμῷ. A typical antithesis.

568. πνεύματος διαρροάς: "windpipe," abstract for concrete.

569. κρουνοί: "spouts," a strong word. There was a famous Athenian fountain called Ἐννεάκρουνος, "Nine Spouts."

572. It has been well remarked (Jeffery) that this line indicates the sudden burst of activity after all had been spell-bound by the sacrifice.

574. φύλλοις ἔβαλλον: φυλλοβολεῖται ἡ Πολ. ὡσπερ ἐν ἀγῶνι νικήσασα, Schol. It was customary to pelt victors in the games with flowers. Cp. Pindar, *Pyth.* 9, 131 f.

577-8. The reproaches were for not casting any *offering* on the pyre. Cp. Lucian, *de luctu*, 14: καὶ ἐσθῆτα καὶ τὸν ἄλλον κόσμον συγκατέφλεξαν ἢ συγκατώρυξαν, Thuc. iii, 58, 4: οὓς ἀποθανόντας . . . ἐτιμῶμεν κατὰ ἔτος ἑκαστον δημοσίᾳ ἐσθίμασί τε καὶ τοῖς ἄλλοις νομίμοις, Virgil, *Aen.* vi, 221: *purpureasque super vestes . . . coniciunt.*

579. οὐκ εἰ: from εἰμι, "go." Not to be translated as a question, "will you not go?" which has too polite an effect. Very common in Greek as a rough command; cp. Ar., *Av.*, 1032, οὐκ ἀποσθήσεις; *Nub.*, 1295, οὐκ ἀποδιώξει σαυτόν; etc. "Go and give something!" Cp. also 1282 f., *infra*.

περίσσος: Attic περιπτός "odd," then "unusual." Here adverbial neut. pl.

581-2. Note antithesis once more in εὔτεκνωτάτην . . . δυστυχεστάτην.

583. ἐπέζεσεν: ἀπὸ μεταφορᾶς τοῦ ζέοντος ὄντος ἐν τοῖς λέβησι, Schol. The metaphor of a pot boiling over is homely, but effective.

Πριαμίδαις . . . πόλει: *Dativi incommodi.*

586. ΤΙΝΟΣ: a little awkward w. ΤΟΔΕ, where one would expect τοῦδε followed by τάλλο.

588. διάδοχος κακῶν κακοῖς: "succeeding to evil by way of evil." κακῶν obj. gen. w. διάδοχος, which is normal for "successor" (cp. *Diadochi*, successors of Alexander the Great).

κακοῖς: instrumental dat.

590. ἔξαλείψασθαι: from ἔξαλείφω, lit. "plaster over."

591. τὸ λίαν: sc. στένειν.

591-2. ἀγγελθεῖσά μοι γέννατος: unparalleled without a participle such as οὖσα. Perhaps repeated feminine was felt to lack euphony.

592-602. This philosophical disquisition, which is excused by 591, clearly reflects contemporary debates on the possibility and value of education (παιδεία), such as we find so frequently in Plato's early dialogues. The question is whether men are good or bad φύσει or νόμῳ, that is, whether the aristocratic tradition (reflected, for instance, in Pindar's doctrine of φύσις) that everything depends on birth, or the new theory of the Sophists, that goodness is a matter of convention and can be acquired by practice, is correct. The comparison between education and agriculture (from which our word *culture* in fact derives), though first explicitly drawn in Plutarch's treatise on education, is as old as the fifth century B.C. In the present passage there is a possibility of confusion because of the double comparison between good *and* bad in land *and* in the human being. The whole point is that whereas land is affected by external circumstances, so that even bad soil can give a good crop if the weather (καιρός) be good, while good soil can be made to give only a poor crop by bad weather, no such law obtains in the case of the human person. There the bad remains always bad, and the good even under unfavourable conditions (συμφορᾶς ὑπό) never alters his nature (φύσις) for the worse. So far, Eur. is on the side of Pindar; but he now (599), goes on to put the question "is heredity or education the superior power?" and answers that undoubtedly (μέντοι) good rearing does impart something of goodness, whereby its recipient can also take the measure of the bad. All through, the poet seems to be musing aloud in the person of Hecuba, and his conclusion is studiously moderate. In his *Suppliant*

Women (911–15), he seems to lean more to the side of education ; but in *Electra* (a much later play), he relapses into complete agnosticism on the subject (367–70) :

οὐκ ἔστι δικτιβές οὐδὲν εἰς εὐανδρίαν.
ἔχουσι γάρ ταραγμὸν αἱ φύσεις βροτῶν.
ἥδη γάρ εἰδον ἀνδρα γενναῖον πατρός
τὸ μηδὲν δυτα, χρηστὰ δ' ἐκ κακῶν τέκνα.

In any case he never goes so far as to declare with Socrates that goodness *is* knowledge. Indeed, in *Hippolytus* (earlier than *Hecuba*) this is expressly denied in a famous passage (380–1) :

τὰ χρήστ' ἐπιστάμεσθα καὶ γιγνώσκομεν
οὐκ ἔκπονοῦμεν δέ.

In all such disquisitions as this, Eur. was not of course working out a philosophical or moral question in the Platonic manner, but “seasoning” his drama to suit the taste of his audience. This tendency to follow the current fashion for sophistical debate is one of his most original characteristics, and one which differentiates him sharply from his contemporary, Sophocles.

593. *καιροῦ* : here almost equivalent to *ῷα*, “(favourable) season.” θεόθεν because Zeus, the Sky-god, controlled the weather. εὖ w. φέρει, “bears its crop successfully.”

597. οὐδὲ : after εἰ (592) is irregular ; but this is strictly a *statement* : δεινόν (ἔστιν) is equivalent to a verb like θαυμάζω, after which εἰ takes the place of δτι in indirect discourse. In indirect questions οὐ may follow εἰ.

598. διέφθειρ' : gnomic aorist.

599. διαφέρουσιν : “are superior.”

600. ἔχει : w. δίδαξιν, a deliberately vague phrase. “Is capable of teaching.” δίδαξις, as compared w. διδαχή, emphasises the *action* of the verb. It does not occur again till Aristotle.

602. τό γ' αἰσχρόν : γε emphasises αἰσχρόν, but has normal position after article. Its use here has been called in question : Cobet corrected to δίοιδε τάσχρόν, Weil prints δδ' οἰδε τάσχρόν.

603. “Euripides, having so developed a critical sense, was the first to see that this digression (592–602) was out of place,” Weil, who quotes Theon, the rhetorician (1st or 2nd cent., A.D.) : τὸν δὲ Εύρ. καταμεμφόμεθα, δτι παρὰ καιρὸν αὐτῷ Ἐκάβῃ φιλοσοφεῖ.

μὲν δὴ is the equivalent of a shrug. Many particles were the accompaniment or verbal expression of gestures.

ἘΤΟΞΕΥΣΕΝ: ep. *Supp.*, 456, καὶ ταῦτα μὲν δὴ πρὸς τάδ' ἔξηκόντισα, and *Aesch.*, *Supp.*, 446, καὶ γλῶσσα τοξεύσασα μὴ τὰ καίρια.

605. μοι: *dativeus commodi*; its effect best rendered by Eng. "please."

606-8. Page (*Interpolations*) finds it hard to believe in the authenticity of these three lines. He thinks they were inserted to make 605 more explicit, by an actor who remembered Herod. ii, 89. 608 recalls also Thuc. iii, 82 (the famous diagnosis of *στάσις*), especially § 4 f: καὶ τὴν εἰωθίσαν ἀξίωσιν τῶν δυομάτων εἰς τὰ ἔργα δινήλλασξαν τῇ δικαιώσει. τόλμα μὲν γάρ ἀλόγιστος ἀνδρεία φιλέταιρος ἐνομίσθη . . . ἀπλῶς δὲ ὁ φθάσας τὸν μέλλοντα κακόν τι δρᾶν ἐπηνείτο. Cp. 831-2. Page is very probably right in his suspicion; **κρείσσων πυρός** may well be a reminiscence of Soph., *O.T.*, 177, and **ναυτική τ' ἀναρχία** of *Iph. Aul.*, 914.

609. ἀρχαία λάτρι: this is the old servant who returns at 658 with the body of Polydorus. λάτρις (masc. and fem.) is cognate w. Latin *latro*, "robber," which probably first meant "mercenary," and may derive from λάτρος, glossed as *μισθός* by Hesychius. (Manu Leumann, *Gnomon*, 1937, p. 30.)

610. ποντίας ἀλός: part. gen. after **βάψας ἔνεγκε**.

612. "bride without spouse, virgin no longer virgin." The double oxymoron refers to the sacrifice which made her the bride of Hades. An alternative explanation is that she has through it been offered as his part of the booty to the dead Achilles.

613. **προθῶμαι**: πρόθεσις meant the "laying-out" of the body for the ἑκρού ("funeral"). The vase kept for the nuptial bath (*λουτροφόρος*) was set up over the grave of an unmarried girl. There is also a class of vases called "πρόθεσις-vases" because they have on them pictures of this ceremony.

ἀξία: refers to Polyxena; "as she deserves."

614. οὐκ ἀν δυναίμην: note that this negative apodosis provides a very emphatic form of denial.

τί γάρ πάθω ; : naturally means "what is to become of me ?" as in *Od.* xi, 404, ὡμοὶ ἔγώ, τί πάθω ; Here it seems better to understand an ellipse of some such phrase as ἄλλως ποιῶν. The whole sentence would be equivalent to τί παθῶν ἄλλως ποιοιμ' ἢ ; "how could I do otherwise ?" For τί παθῶν, cp. L. and S. s.v. πάσχω.

615. ὅγείραστ' : normal meaning, "having collected." From this comes ὅγύρτης "beggar."

618. κλέμμα : "n'implique pas nécessairement l'idée d' un vol," Weil. This is unnecessarily prudish. Hadley rightly notes the bitter irony of H.'s suggestion that one of the captives has "stolen" some of her own property.

619. ὡς σχήματ' οἴκων : "O splendid house!" The word σχήματα is only apt if it refers to the *beauty* of the house's form ; but this is a secondary and prosaic sense of the word.

620. ὡς πλεῖστ' ἔχων : κτήματα ή τέκνα, Schol. The simplest construction of πλεῖστ' ἔχων κάλλιστά τε is "owner of the fairest wealth." Porson and most modern edd. take κάλλιστα with εὔτεκνώτατε, and Weil goes even further, construing ὡς Πρίαμε εὔτεκνώτατε, πλεῖστα κάλλιστα τ' ἔχων (τέκνα), and making the whole series of adjs. refer entirely to Priam's *children*. Both interpretations seem unnecessarily forced ; there is no reason why Priam's wealth should not be referred to. The real difficulty is in the tense of ἔχων, which seems to require some complement such as ποτέ. Murray suggests κάλλη ποτ' for κάλλιστα.

622. ἐσ τὸ μηδὲν : Cp. Soph., *El.*, 1,000, ἐπὶ μηδὲν ἔρχεται.

φρονήματος : "pride."

623. στερέντες : frequent in Eur. for normal στερηθέντες.

δύκούμεθα : pass. of δύκω, from δύκος, "bulk," hence "puffed up, conceited." δύκος became later a critical term, "bombast" in style.

626. οὐδὲν ἄλλως : Cp. *Troades*, 476, οὐκ ἀριθμὸν ἄλλως, and *supra*, 489.

φροντίδων βουλεύματα : almost literally "wishes thinking."

627-8. Muretus compared Ennius, quoted by Cicero, *de Finibus* ii, 13 : *nimum boni est cui nil est [in diem] mali* (supplement by Ribbeck). See note 317, *supra*.

629-656. **Second Stasimon.**

This is the shortest and structurally simplest ode in the play, consisting of a single strophe, antistrophe, and epode. Its theme is exactly that of the Second Stasimon in Aesch., *Ag.* (681-781) : the woe brought by Helen on Troy. Eur., however, following his habit, traces the story back to its origin in the fatal judgment of Paris, a theme not touched by Aesch., but elaborated in the First Stasimon of *Andromache* (274-308).

Metrical Scheme.

Strophe-Antistrophe : Aeolic-Iambic.

Epode : Dactylic-Iambic-Aeolic.

1. *Strophe-Antistrophe* :

629. $\underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Bacchius, Cretic.

630. $\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Bacchius, Cretic, Bacchius.

$\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Hipponacteum.

$\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Choriambic Dimeter.

$\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Three Iambic Metra.

635. $\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Glyconic.

$\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Choriambic Dimeter.

$\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Choriambic Dimeter Catalectic.

2. *Epode*.

648. $\underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Iambelegus,
Spondee.

650. $\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Iambelegus,
Spondee.

$\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Iambic Trimeter.

$\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Hipponacteum.

$\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Choriambic Dimeter.

655. $\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Anapaest, Reizianum.

$\underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad} \quad \underline{\quad}$ Iambic Dimeter,
Bacchius.

The division into periods is uncertain. The simplest procedure is to divide the Strophe-antistrophe into three (2 *cola*, 3 *cola*, 3

cola). Wilamowitz thinks the final colon may be Iambic, but as it comes at the end of an Aeolic sequence, it is best treated as a "hypercatalectic" Choriambic Dimeter. (Cp. *Ion*, 148-9). The Epode seems to consist only of two periods, the first ending with the Hipponacteum.

629. χρῆν: Imperfect. Cp. 260. "It became my lot, when . . ." εἰμαρμένον ἦν, Schol.

633. Ἀλέξανδρος: Greek name of Paris, possibly a translation.

634. ἐτάμεθ': for ἐτάμετο, aor. middle; "cut." For reference to ship, cp. *Medea*, 3, *Helena*, 229.

ἄλιον: from ἄλς. "Briny."

635. τὰν: article (old demonstrative) for relative.

636. καλλίσταν: a title of Artemis (cp. *Hippol.*, 66), with whom the Spartan Helen was closely akin.

640. ἀνάγκαι: "a doom more harsh (κρείσσονες) than the sorrows of war (πόνοι)."

κυκλοῦνται: "have made a circle (round us)."

641. ἐξ ἴδιας ἀνοίας: "from the folly of one man (Paris)."

642. τῷ Σιμούντιδι γῆ: "the land of the Simois," one of the two rivers of Troy, the other being the Scamander.

643. ὀλέθριον: adj. w. κακὸν, "evil of destruction."

συμφορά τ' ἀπ' ἄλλων: Wilamowitz (*Griech. Verskunst*, p. 547, n. 1), calls this "a platitude, which we rightly feel to be too colourless," attributing the "disaster" to the vengeance of the Achaeans, or to Trojan submissiveness towards Paris. It becomes more forcible if by ἄλλων is understood, not any human agency, but Hera, Athena, and Aphrodite (Scholiast, cited by Méradier). The word would be a deliberate euphemistic obscurity.

644-5. ἀν . . . κρίνει . . . παῖδας: the double acc. is normal w. verbs of judging, indicting, condemning, etc. ἀν is really cognate acc. The whole force of the sentence depends on a contrast of aspect in the same verb: ἐκρίθη ἔρις ἀν . . . κρίνει, "the strife, which Paris sought to decide by his judgment (historic pres.

for imperf.) between the three daughters of the gods, *was finally decided* (aorist) in war and blood and the ruin of my home." ἐπὶ with dat. of purpose.

645. τρισσάς μακάρων παῖδας : Aphrodite, Hera, and Athena. The earliest reference to the famous Judgment is in *Iliad* xxiv, 29-30, lines generally condemned as spurious. K. Reinhardt (*Das Parisurteil*, 1938) has, however, recently shown that the germ at least of the story is older than has been thought. Cp. Rose, *C.R.*, 1938, p. 196.

646. ἀνὴρ βούτας : Paris. Cp. *infra*, 944, *Andromache* 280 : σταθμοὺς ἐπὶ βούτα, and for βούτα as adj., *Hippol.*, 337 : βούταν φόνον.

649. Such continuity of phrase is common in Aesch. from strophe to antistrophe; it never occurs in Soph., and is rare in Eur., the examples occurring only in epodes. (Kranz, *Stasimon*, p. 177.)

650. εὔροον Εύρωταν: a typical play on words. The Eurotas is the famous river of Sparta; the fury of war strikes both vanquished and victors. Some edd. see an allusion to the Spartan disaster at Sphacteria in 425.

651. πολυδάκρυτος: elsewhere passive, "lamented," here active, "tearful."

653. πολιόν is the reading of Wilamowitz and Weil, and is preferable to πολίδν, read by Murray and Méridier, which is meaningless with χέρα and can scarcely be taken with παρειάν.

655. The metre seems to require τε after δρύπτεται, as in some MSS. Wilamowitz omits τίθεται χέρα as a "doublet" on τίθεμένα, and alters the sequence to read :

πολιόν τ' ἐπὶ κράτα μάτηρ
δίαιμον δυνχα τίθεμένα σπαραγμοῖς
τέκνων θανόντων δρύπτεται παρειάν.

This, however, if τίθεμένα means "making," with δίαιμον as predicate, leaves πολιόν τ' ἐπὶ κράτα in the air. The change in meaning from τίθεται, "puts," to τίθεμένα makes the repetition less intolerable.

For the *meiosis* or *litotes* in τίθεται, cp. Aesch., *Choeph.* 426, τὰ χερὸς δρέγματα, for the *blows* self-inflicted by the keening-woman.

"The mother, for her children dead, strikes her grey head and tears her cheek, making her nail bloody with the tearing."

656. **δίαιμον**: elsewhere a prose word, and a medical term
Cp. δίαιμον ἀναπτύειν, "spit blood," Plut., *Aratus*, 52.

658-904. **Third Epeisodion.**

Here the second part of the play really begins. It is concerned with Hecuba's revenge on Polymestor, murderer of her son Polydorus. The present act shows how the body of Polydorus was discovered, and how the queen, after a long debate which has the quality of a rhetorical *dyōn*, succeeds in securing the benevolent neutrality of Agamemnon. A remarkable feature of the act is the number of *asides* it contains. There is one at 674-5, where the old servant remarks to herself that the queen does not hear her, and there is a whole series in the passage 736-51, where the queen, deliberating at length with herself, is incomprehensible to Agamemnon. Hecuba's speech, 812-23, is again virtually a soliloquy, if not actually an aside. The use of *asides* is quite rare in Greek drama (cp. Grube, *Drama of Euripides*, p. 223 and Index), and there is no other example so elaborate and skilful as the dialogue from 736-51 here. Eur.'s technical mastery is shown to great effect in his use of it to represent the combination of doubt, calculation, and revengeful rage in Hecuba's mind. In her handling of Agamemnon, her character rises to its full intellectual height, and this act more than any other part of the play made her a lasting favourite with ancient audiences.

The θεράπαινα is of course the ἀρχαία λάτρις of 609. Her errand to the seashore has had a very different result from what was expected. She enters bringing the corpse of Polydorus, covered with a cloth. We have here a minor instance of what Aristotle calls περιπτέτια, "Reversal of Intention," one of the mainsprings of Tragedy.

658. **πτωναθλία**: the crown of her sorrows has now been reached, as is said in so many words at 660. Note the hint at an "ironic" comparison with a victor in the games: θελον is implied in πτωναθλία, νικῶσα, στέφανον.

659. **θῆλυν**: this and other adjs. in -υς have often only two terminations in poetry.

660. **ἀνθαιρήσεται**: unique in this meaning: "dispute, seek to take away."

661. τῆς κακογλώσσου βοῆς: gen. of cause; cp. *Medea*, 1028, ὃ δυστάλαινα τῆς ἐμῆς αὐθαδίας.

662. εῦδει: "ar still," a metaphor commoner in Greek than in English. ὡς has sense of γάρ.

663. Ἐκάθη: "for Hecuba"; *dativus incommodi*.

664. εὐφημεῖν στόμα: for idiom, cp. 53, περὶ πόδα. For meaning, see n. on 181.

665. καὶ μήν: cp. 216.

περῶσα τυγχάνει: "is just coming out."

ὕπερ: can only mean "from beyond," but this is exceedingly doubtful. Most edd. (e.g. Méradier) read ὔπο, "out from."

668. βλέπουσα φῶς: "though alive."

670. H. thinks the old servant is talking of *Polyxena's* death. καὶνὸν: "fresh."

ώνειδίσας: "you offer insults." She is hurt by the old servant's extravagant expressions, of the cause of which she is ignorant; a subtle touch.

ἄταρ: common to express sudden transition to a new thought or to indicate surprise, as here.

672. τάφος: "burial." She is recalling what Talthybius has told her, 572 ff.

673. σπουδὴν ἔχειν: normally active, "be busy"; here passive, "be attended to."

674-5: An aside. Cp. introductory note to *Epeisodion*, above.

μοι: ethic dative, almost "if you please." Jeffery translates "she bewails *me* Polyxena," in Shakespearian style. The effect of the pron. is pathetic.

ἅπτεται: lit. "touches"; here "grasps."

676. τὸ βακχεῖον κάρα (τῆς Κασσάνδρας): simply, "the inspired prophetess, Cassandra." With κάρα, cp. ψυχή, 87; with βακχεῖον, cp. βάκχης, 121.

678. **λέλακας**: from **λάσκω** (cognate w. Latin *loquor*), "shriek, cry aloud."

τὸν θανόντα δ' οὐ στένεις: "him that *is* dead you do not mourn." The servant here uncovers the corpse.

680. **ἔλπίδας**: "expectation," as often.

681. **δὴ**: "So!"

682. She is quick to attribute the guilt to the real culprit, but this is skilfully indicated as done by instinct.

μοι . . . ἔσωζ: "was guarding, forsooth." The combination of imperf. and ethic dative has an ironical effect.

684-725: The remainder of this scene is a **κομός** or dirge (cp. introductory note to Parodos). A **κομός** is defined by Aristotle as **θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς**, i.e. a dirge in which one of the characters joins with the Chorus. Here there is a reversal of the usual roles in such a dirge: the Chorus speaks in iambic trimeters, Hecuba sings in Dochmiac dimeters. Lines 684-7, 690-2, 694-7, 700, 702-3, 704, 706, 710-11, 715-20, are dochmiac.

685. **κατάρχομαι**: a technical term in ritual, usually of beginning a sacrifice. The normal word for "leading off" a dirge is **ἔξαρχω**.

686. **βακχεῖον νόμον**: "a frenzied chant." The Bacchic rhythm was in fact closely akin to the dochmiac which was normal in the dirge. Cp. Aesch., *Cho.* 423 f. **ἐν τε Κισσίας νόμοις ίηλεμιστρίας**, "with the refrain of a Kissian (Asiatic) keening woman." Such dirges were quite certainly a fixed component of the ritual from which Tragedy sprang. Thus **βακχεῖον** is peculiarly appropriate here.

ἔξ ἀλάστορος: "taught me by a spirit of woe."

687. **ἀρτιμαθῆ**: "learned just now," because she has just discovered the terrible truth. Dirges were naturally often improvisations. The word is unique in Classical Greek, and doubly so because passive in sense. It ought to be active, like **δύμαθῆς**, "late learner."

688. **γάρ**: "what, then?" cp. 709.

δύστηνε σύ: almost colloquial; cp. Ar., *Nub.*, 398: δώμῳε σύ. The effect is once more pathetic. It is far-fetched to

suppose that **ἄτην** refers, not to the death of Polydorus, but to the curse of Paris. This is a dirge, not an examination in mythology, and the question in fact hints at Hecuba's knowledge of Polymestor's guilt.

690. **κυρεῖ**: "follow." **κυρεῖ**, like **πέλεται**, is a common substitute for **ἐστί**, which was felt to be insufficiently emphatic. This weakness of the copula is Indo-European, and explains its reinforcement with other verbs like Latin *fui*, Eng. *was*, Italian *sta*, Irish *tá*, etc.

691. **ἐπισχήσει**: ambiguous. It can mean either "prevent (from grieving)," or "last out, continue." The first is rather awkward w. **ἀστένακτος ἀδάκρυτος**, and the second fits in with what she has already said at 628: no day will henceforth *pass* for her without grief and tears. There is nothing unusual, as Méridier thinks, about this use of **ἀμέρα**. If this interpretation be right, **μ'** must either be excised, with Hermann (whom Murray follows), or stand for **μοι**. Such elision is common in Epic and Lyric, doubtful in Trag., but possible in choral passages.

695. Rhetorical questions like this are the stuff of dirges; cp. the Irish keener's refrain, "why did you die?" Hecuba of course knows the answer.

696. **κεῖσαι**: "are lying dead."

698. The Chorus take the queen's words literally.

κυρῶ: vivid present; "I found him." This is a common meaning of the word, which normally takes gen.

699. **πέστημα**: the neuter is pathetic. Cp. *Andromache*, 652: οὐ πεσθήματα | πλεισθ' Ἑλλάδος πέπτωκε δοριπετῆ νεκρῶν.

700. **λευρῆ**: "smooth." She wishes to be sure that he has been cast up by the sea.

702. The answer of the Chorus at once assures her that her dream was true. **ἔμαθον**: "I was right about."

704: **παρέβα**: "escaped me." She had interpreted her dream aright, after all.

709. **γάρ**: cp. 688.

δινειρόφρων: a unique adj., here used almost as a participle; "wise in dreams," lit. "dream-minded."

710. ἔμδος ἔμδος: the repetition gives an effect of concentrated passion.

ἴππότας: cp. 9.

711. ἵνα: "where," common in poetry, rare in prose.

712. τί λέξεις: cp. 511.

715. For sanctity of strangers, cp. on 26.

716. ἀνδρῶν: cp. 192.

διεμοιράσω: cp. *Hippol.*, 1376.

722. ἔθηκεν: "made"; cp. 111, 656.

ὅστις ἔστι: "whoever it be that is cruel."

724. ἀλλ' εἰσορῶ γάρ: γάρ parenthetical.

δέμας: cp. κάρα, 676. Here the word is *formal*, not *affectionate*, as κάρα is there.

726. μέλλεις: takes pres. or fut. inf. Here "delay to."

727. ἐφ' οἶστερ: Rel. attraction for ἐπὶ τούτοις &: "under the conditions which."

731. τακεῖθεν: Greek, unlike English, prefers prepositions of *motion* to those of *rest at*. As A. has come from the Greek camp, he speaks as if he had brought with him *from* there the "things" which he says are in good shape. Cp. phrases like *οἱ ἐκ τῆς πόλεως ἤμανοντο*, "those *in* the city resisted." In Greek you cannot say "come for a walk *in* the garden."

"On our side, all is well—if anything in this affair is well."

733. ξα: "Ha!" expressing surprise.

734-5. Construe: οὐ γάρ Ἀργεῖον (εἴναι αὐτὸν) ἀγγέλλουσί μοι πέπτοι δέμας περιπτύσσοντες.

736. ἔμαυτήν γάρ λέγω: an indication to the audience that this is an aside. The phrase puzzled the great Alexandrian scholar, Didymus: τὸ δὲ δύστην δὲ Δίδυμός φησι πρὸς τὸν Πολύδωρον λέγειν τὴν Ἐκάθην, ὡς δύστην Πολύδωρε, ἔμαυτήν γάρ λέγω, δύστην διποκαλοῦσα στέ, Schol.

Such indications were rendered necessary by the unfamiliarity of the device, which became banal in the New Comedy and from there was inherited by Renaissance drama. Since Ibsen, it has been rigorously banished as "unreal" from the modern stage.

737. **προσπέσω**: Deliberative subj. The compound verb, having a meaning which requires an object, is transitive.

738. **νῶτον ἐγκλίνασσα**: "turning your back on." **προσώπῳ**, like **μοι**, ethic dat.

742. The double **ἄν** emphasises her uneasiness.

προσθείμεθ': "add."

743. **οὐ τοι**: **τοι** has the force of "you know."

744. **ἐξιστορῆσαι**: "search out"; **ιστορέω**, "to enquire," **ιστορία**, primarily "enquiry," then "history." Cp. 236.

Note that a Greek prophet had knowledge of past, present, and future: **τά τ' ἔόντα, τά τ' ἔσσομενα, πρό τ' ἔόντα**.

745. **ἐκλογίζομαι**: "reckon." **λογίζομαι**, "calculate," **λογιστική** **(τέχνη)** "arithmetic."

ἄρα . . . γε: "am I, I wonder (reckoning)?"

μᾶλλον: "rather, too much."

ὅντος οὐχὶ δυσμενοῦς: w. **τουδ'**, "whereas he is not ill-disposed."

748. **εἰς ταῦτὸν ἥκεις**: supply **έμοι**. "You agree with me." With **κλύειν**, supply **βούλομαι** from **βούλη**.

Agamemnon here turns to go away.

749. **τοῦδε**: w. **ἄτερ**, "without this man's help."

τιμωρεῖν takes dat. of person avenged, acc. of object of vengeance. Cp. **ἀμύνειν**, and note **τιμωρεῖσθαι** (756), "to punish."

750. **τάδε**: acc. of respect or adverbial acc.

752. Here H., who has hitherto (cp. 749) been turned away from A., suddenly turns round and throws herself at his kneos in supplication. Cp. 286.

754. **τί χρῆμα**: not merely "what thing?" but "what in

the world?" *χρῆμα* in such questions often adds this *nuance* of astonishment. Cp. Aesch., *Prom.*, 298. The same effect is seen in phrases like *μέγα χρῆμα ἀνθρώπου*, etc.

μαστεύουσα: Homeric *ματεύω*. Cp. 779.

755. **Θέσθαι**: "have made free." Pflugk actually thinks A. is here suggesting suicide. The point is, as Weil remarks, that he offers her freedom so that she can be represented as opting for slavery, with revenge.

758. **καὶ δὴ**: concessive; "well then, that being so."

759. **ῶν**: rel. attraction, with antecedent not suppressed as it usually is.

760. **οὗ**: simply "on which," gen. of place after *καταστάζω*.

761. **τὸ μέλλον**: "what follows."

Here begins a *στιχομυθία*, which goes on to 785.

765. **ῇ γάρ**: "indeed."

766. **ἀνόνητά γ'**: "yes, to my sorrow," from *ἀνίνημι*. Neut. pl. used as adverb.

Note *γε*, "yes," as often. The phrase is an effective understatement.

767. **πτόλις**: Epicism, *metri gratia*, for *πόλις*.

768. **ὅρρωδῶν**: "in terror," a strong word, peculiar, in poetry, to Euripides, and normally absolute. *θανεῖν* is thus unusual, and the omission of the second *viv* almost ambiguous.

769. Construe: *μόνον τῶν τότ' ὄντων τέκνων*.

771. **Πολυμήστωρ**: Transferred to rel. clause for emphasis, and thus made nom. case. Cp. 987.

772. **πικροτάτου**: an effective prolepsis, "which *was to be* his bitter ruin."

774. **γ'**: exclamatory; "why, by whom else?" Both *Θρῆξ* and *ξένος* are emphasised by their position. The Thracians were noted both for perfidy and savagery. Cp. Thuc. ii, 95-101, Ar., *Ach.*, 134 f, where Thracian *ξενία* is scoffed at in memory of the

abortive alliance w. Sitalces in 429. Later on a Thracian mercenary force committed a shocking atrocity at Mycalessus in Boeotia (Thuc. vii, 29).

775. **ἢ που**: "Can it have been that?" This line undoubtedly alludes to a well-known propensity of Sitalces, of whom Thuc. says (ii, 97, 4): οὐ γάρ ἦν πρᾶξαι οὐδὲν μὴ διδόντα δῶρα, "nothing could be done with him unless by means of gifts."

776. **τοιοῦτ'**: like **ταῦτα**, Ar., *Pax*, 275, "just so, exactly so."

ἐπειδὴ: "as soon as."

780. Cp. 611-13.

782. **γ'**: "yes." **διστεμών**: "having disfigured." Cp. διεμοιράσω, 716.

783. **πόνων**: gen. w. nouns signifying both happiness and the reverse. Cp. Ar., *Vesp.*, 1292, ἡ χελῶναι μοκάριαι τοῦ δέρματος.

784. **οὐδὲν λοιπόν**: "nothing left (to befall me)."

786. **τὴν τύχην**: τὴν δυστυχίαν δηλονότι, Schol.; "misfortune itself." In Greek, **τύχη** is neutral, as *Fortune* is not. Weil suspects this line.

787. The explanations have been only preliminary to the main scene, which now begins.

788. **ὅσια**: "according to divine law."

789. **στέργοιμ' ἄν**: "I am willing to put up with it."

τῶν μπαλιν, for τὸ ἐμπαλιν, "the reverse."

790. **ἀνδρός . . . ξένου**: objective gen.

791. **τοὺς γῆς νέρθεν**: supply θεούς. "The gods below," χθόνιοι θεοί.

792. The repetition of **ἀνοσιωτάτου** is rather untidy than emphatic. Weil suggests that in 790 we should read **ἀνοσίου**, **κακοξένου**.

793-7. These verses are highly suspect. Nauck rejected them all, earlier edd. having rejected only some of them. There are difficulties in every line: **κοινῆς τραπέζης** in 793 is vague ("my table" ?), **ξενίας** in 794 is ambiguous, **ἀριθμῶ** both ambiguous and

unnecessary, τυχῶν δ' ὄσων δεῖ in 795 is a banal repetition, προμηθίαν with λαβῶν is almost unintelligible, and εἰ κτανεῖν ἔβούλετο in 796 is intolerably frigid. We have here a fairly obvious example of the commonplace interpolations made in Greek plays by actors of the Hellenistic and Roman periods. Page (l.c.) thinks it may date from as late as 250 A.D.

The least unsatisfactory way to construe the lines is to take ξενίας in 794 closely w. τραπέζης and τυχῶν in the previous line. This will require a comma after ξενίας τ'. The phrase ἀριθμῷ πρῶτ' ἔχων might then mean "having first rank (τὸ πρῶτα would of course be more usual) in number among my friends." προμηθίαν λαβῶν could mean either "having experienced my solicitude" or "having taken charge of," w. παιδός (strangely) understood.

796. εἰ κτανεῖν ἔβούλετο: This can only be construed by a rather violent ellipse "assuming (that there might be some excuse for) his wanting to kill the boy (he might at least have buried him, but) he did not think him worth a grave." The feeling is Greek, the language very peculiar.

797. ἀφῆκε πόντιον: for predicative use of local adj., cp. Soph. *O.T.*, 477-9, φοιτῷ πετραῖς δ ταῦρος (a famous "crux," wrongly emended by Jebb) and *ibid.*, 1411, θαλάσσιον ἐκρίψατε. "cast into the sea."

800. νόμῳ γάρ, κ. τ. λ.: This often-quoted passage is probably intentionally equivocal. Its obvious meaning is the well-known Sophistic thesis that the gods *exist* by law or custom, not by nature (νόμῳ, οὐ φύσῃ), a thesis known to have been stated by Protagoras in his book *Περὶ θεῶν*, which is said to have been publicly read in Eur.'s house. That a similar view was held by Pericles we learn from Plutarch's report of his Funeral Speech after the Samian War (Plut., *Pericles*, 8, 5). It was roundly condemned by Plato (*Laws*, x, 889E) and though it was a "rationalist" inference from the variegated nature of Greek polytheism, it can hardly have been very popular in Athens. Hence the present passage may also be given a different, less unorthodox, sense, similar to the doctrine of Anaxagoras, that the world is ruled by νοῦς (Intelligence): "It is by reason of (the existence of) Law that we (are led to) believe in the gods, and this Law is what enables us to distinguish wrong

from right." The Intelligence of Anaxagoras, almost as suspect as the *Nomos* of Protagoras, would thus be cleverly identified with a different *Nomos*, the Natural Law (*νόμοι φύραφοι*) to which Sophocles makes his Antigone (*Ant.*, 453, f.) and the Chorus in his *Oedipus* (*O.T.*, 865, f.) appeal.

There is a good parallel in *Troades*, 884 (Hecuba speaks) :

ὦ γῆς δῆμα κάππι γῆς ἔχων ἔδραν,
δστις ποτ' εἰ σύ, δυστόπαστος εἰδέναι
Ζεύς, εἰτ' ἀνάγκη φύσεος εἴτε νοῦς βροτῶν
προσηγάμην σέ πάντα γάρ δι' ἀψόφου
βαίνων κελεύθου κατά δίκην τὰ θνήτ' σγεις.

Here there is the same ambiguity about the phrase νοῦς βροτῶν as there is about νόμος in our passage, and the most daring speculations are prefaced by a devout ritual formula (cp. Aesch., *Ag.*, 160 : Ζεύς, δστις ποτ' ἔστιν). To Hecuba's strange surmises Menelaus answers in words any Athenian might have echoed :

τί δ' ἔστιν; εὐχάς ὡς ἐκαίνισας θεῶν.

802. εἰς σ' ἀνέλθων : There is a curious anachronism in the reference to a Homeric king of this fifth-century concept of law. The δῆμος was the fountain-head of law in a sense in which the King of course was not.

εἰ διαφθαρήσεται : fut. w. εἰ implying *threat*.

804.. φέρειν : the usual phrase is φέρειν καὶ σγειν, "plunder." φώρ, "thief," is cognate w. φέρω.

805. ἴσον : once more an anachronism. Ισονομία was the Athenian democratic ideal of equality before the law, opposed to the aristocratic εὐνομία. No Homeric queen would demand equality. Méradier's translation, *équité*, is ambiguous. Radermacher proposed to read ἀνθρώποισι σῶν ("safe"); but surely the anachronism is characteristically Euripidean.

807. γραφεύς : "a painter." If the text is correct, the meaning is "stand back like a painter and view my plight." But one MS. has a reading .ρα.εν (first and fourth letter indecipherable) which may stand for βραβεύς, "judge, arbiter."

808. ἀνάθρησον : prose word, unique in poetry.

812. (Agamemnon again makes a move to go.)

ὑπερέχεις: for prefix ὑπερ-, cp. 6. μ' acc., w. ὑπ. πόδα.

814-820. An apologia for Sophistic *παιδεία*, the great aim of which was persuasiveness in public speaking. Its first and finest product was the friend of Protagoras, Pericles, of whom we are told that Πειθώ τις ἐπεκάθιζεν ἐπὶ τοῖς χελεσιν (Eupolis, fr. 94, 5). Protagoras first came to Athens about 460 B.C., so that his concept of *παιδεία* (for which see Plato's *Protagoras*) was long familiar by the time of this play. It had been recently reinforced by the introduction of the Sicilian art of rhetoric, which for the first time adapted for prose the rules of formal composition (colon, period, balance of equal and contrasting clauses, etc.) hitherto applied only to poetry. Its great exponent at this time was Gorgias of Leontini, who had come to Athens in 427 as envoy of his native city. He lived till about 375, and became the teacher of Isocrates, through whom and his Latin imitator, Cicero, he may be said to have been the father of all European prose regarded as an art. This passage may well have been intended as an advertisement for Gorgias, of whom Eur. was certainly a friend.

Πειθώ was at first a minor goddess, attendant on Aphrodite; her function was to help in winning the consent of reluctant maidens to marriage. In this capacity we often meet her in Hesiod, Sappho, Ibucus, and Pindar. She is given a more general function for the first time in Aesch., *Ag.*, 107, where she is identified with "the power of song." Here she has become the power of *rhetoric*, exactly as in the saying of Eupolis about Pericles, quoted above. Rhetoric has taken over the functions, as well as the attributes and rules, of poetry.

814. μαθήματα: "subjects of learning," prob. first used in this technical sense by the Sophists, among some of whom (notably Hippias of Elis) it already had also the narrower sense of "mathematics," afterwards commonly given it, e.g. by Plato (cp. *Laws*, 817 E, where τὰ τρία μαθήματα are arithmetic, geometry, astronomy).

816. τύραννον . . . μόνην: Cp. description of Eros in First Stasimon of *Hippolytus* (538) as τὸν τύραννον δνδρῶν. There was, of course, an ancient kinship between Eros and Peitho as agents of Aphrodite, and τύραννος is a natural epithet of the former (cp. Soph., *Ant.*, 785 f.). The theme of the *Hippolytus* passage resembles that of this speech: "in vain does Hellas ever increase the slaughter

of her king beside Alpheus and at the Pythian shrine of Phoebus, while we give no worship to Eros, the King of men." Cp. also *Hippol.*, 916 f. (Theseus speaks) :

δὸς πολλά διμαρτάνοντες δινθρωποι μάτην
τί δὴ τέχνας μὲν μυρίες διδάσκετε . . .
ἔν δ' οὐκ ἐπιστασθ' οὐδὲ ἐθηράσσασθε πω,
φρονεῖν διδάσκειν οἰστιν οὐκ ἔνεστι νοῦς;

818. **μισθίοις διδόντες**: the taking of fees was the great mark of the Sophists. At one end of the scale we hear that Protagoras charged 100 *minae* for a course, at the other that Evenus of Paros charged 5 (cp. Burnet, *Plato's Apology*, p. 86). The mina was worth 100 drachmas, and the present-day equivalent of the latter in purchasing-power would be nearly 10s. (cp. Tod, C.A.H., vol. v, p. 8, with allowance for depreciation since 1927). There are many criticisms of the Sophists for this practice in Plato and Xenophon, whose master, Socrates, derided it.

ἴν' ἦν πτοτε: imperf. or aor. indic. w. *ἴνα* to express *unrealisable* purpose; "so that one could persuade (others) of whatever he wished and so get at once what he wanted." **ἅμα**: "at one and the same time."

820. **ἔλπισαι**: older form of opt. The later form, **ἔλπισει**, avoids confusion w. aor. inf.

822. **ἐπ' αἰσχροῖς**: "under shameful conditions." The MSS. are divided between **αὐτῇ** and **αὐτῇ**. Murray, following Verrall, prints the latter, understanding it of Cassandra, and puts a stop after **αἰχμάλωτος**. But the reference to Cassandra is far-fetched, and the punctuation leaves **οἴχομαι** almost without meaning. Most edd. print **αὐτῇ**, rightly.

824. **καὶ μήν**: looks forward to 826. "Well, then!" She has decided to play her last card.

τοῦ λόγου: w. **τόδε**. "Perhaps *this part of my argument* is vain." **τόδε** looks forward.

825. **προβάλλειν**: in apposition to **τόδε**. Eur. is particularly fond of **ἄλλ'** **δύως**, and uses it fifteen times at the end of a line, a trick parodied by Aristophanes (*Ach.*, 402, 407).

εἰρήσεται: fut. middle for pass.; Ionic for Attic **ἀρήσεται**.

826 f. Eur. was reproached even in antiquity for making H. thus utilise her daughter's wretchedness ; but two points must be kept in mind. The queen, like Medea, is prepared to go to any length for revenge ; and the ugliness of the appeal is greatly softened by the response to it of Ag., who throughout the play acts a moderate part, and here is almost like Hecuba's son-in-law.

831-2. First recognised as an interpolation by Matthiae. A frequently-quoted commonplace. Page thinks it is probably due to the same actor who interpolated 606-8.

834. **κηδεστήν** : "linked by a κῆδος," lit. The original meaning of κῆδος seems to have been "care," as in *Od.*, xxii, 254, τῶν δὲλλων οὐ κῆδος. From this it developed in two opposite directions. On the one hand it came to mean "grief," then "funeral," as in Pindar *Pyth.* 4, 112, κῆδος ὥσει τε φθιμένου . . . θηκάμενοι. On the other it came to mean "connection by marriage," as in the phrase κῆδος συνάπτειν, and finally almost "marriage." The verb **κηδεύειν** similarly meant "take care of," then "bury," then "contract a marriage, make kin by marriage." **κηδεστής** keeps only one of these meanings, "kin by marriage, son-in-law, father-in-law, brother-in-law." For development of meaning cp. perhaps Hiberno-English "your care," meaning "your family," a translation of Irish *do chúram*. Cognate w. Eng. *hate*, German *Hass*, Irish *caiss*, "anger."

Here the **κηδεστής** is of course Polydorus.

835. **ἐνός** : "one thing." **μοι** : eth. dat. "I have only one more thing to say."

836. **εἴ μοι γένοιτο** : εἴ for more usual εἰ γάρ, "would that." Cp. Soph., *O.T.*, 863.

838. **Δαιδάλου** : Daedalus began as an Attic "culture-hero," like Hephaestus, to whom the invention of moving statues was also attributed (*Iliad*, xviii, 417). He was at first an *inventor*, early connected with folklore about Crete (story of Labyrinth), and with Sicily ; then he became a *sculptor*, who could endow his works with speech and movement (first in this passage). Last of all, he figures as a wonder-working *architect* (Diodorus Siculus, i, 97, 5). Here there is a certain exaggeration, not free from frigidity, in the

mention of him. Cp. *Electra*, 332 f. The Schol. quotes the lost *Eurystheus*

τὰ Δαιδάλεια πάντα κινεῖσθαι δοκεῖ
βλέπειν τ' ἄγαλμαθ' ἀδ' ἀνὴρ κείνος σοφός.

839. ὁμαρτῆ : equivalent to δμοῦ, and found in same sense *Hippol.*, 1195, *Heraclidae*, 138.

841. She shows the extremity of her despairing passion for revenge by the elaborate epithets here applied to her late enemy and present master.

843. τιμωρόν : w. χεῖρα, "avenging hand."

844. ἐσθλοῦ γάρ ἀνδρὸς : predicative gen. "For it is *the part of a noble man..*"

845. Cp. the definition of Justice ascribed to Simonides, *Plato, Rep.*, i, 332 D: τὸ τοὺς φίλους εὗ ποιεῖν καὶ τοὺς ἔχθροὺς κακῶς, and its refutation by Socrates, who insists that the good man cannot harm others.

847. τὰς ἀνάγκας : Hadley corrects to τῆς ἀνάγκης, which goes smoothly w. οἱ νόμοι, "the laws of necessity," but this runs counter to the critical maxim, *difficilior lectio potior*. Others suggest χρόνοι (for νόμοι), "times and seasons," and render τὰς ἀνάγκας as "relationships, ties." It is best to keep to the MSS. and translate, with Méridier, "law (or custom) determines our necessities, making our worst enemies into friends and our former well-wishers into foes." "Law or custom" is then what enjoins revenge on Hecuba.

διώρισαν : gnomic aor.

852. θεῶν θ' οῦνεκ' : the god in question is Zeus Xenios.

Construe : θεῶν θ' οῦνεκα καὶ τοῦ δικαίου βούλομαι (τὸν) ἀνόσιον ξένον τήνδε σοι δοῦναι δίκην.

855. μὴ δόξαιμι : We should expect ἐμέ τε μὴ δόξαι, after ωστε. The change may be due to attraction to εἰ πῶς φανεῖη, which is best taken, not w. δίκη as by most edd., but impersonally, "if in any way it should appear possible."

857. ἐστιν γάρ ἦ : The vagueness shows the king's embarrassment.

859. For the MSS. δὲ σοὶ Elmsley reads δ' ἐμοὶ, which gives a

much clearer sense. δδ' in 860 then means Polydorus. If we keep δὲ σοὶ, δδ' can only be A. himself (cp. 202). But this is very awkward here, and δδε is very rarely used in this meaning without some noun like ἀνὴρ. Translate "if this boy is *my* friend, that is a special matter, having nothing to do with the army." The text must be translated "if *I* am *your* friend."

861. πρὸς ταῦτα: "in view of this." Note *present* imper. : "go on and reflect."

862. προσαρκέσαι: There is here a suppressed protasis, "if I can do so without being embroiled with the Greeks." The suppression subtly indicates A.'s delicacy of feeling.

863. εἰ διαβληθήσομαι: fut. after εἰ, implying a *threat*, as often; "if I am to fall out with, lose favour with."

864. As often in such reflexive passages, there is a slight anachronism; πλῆθος, for example, suggests the Athenian *demos*, and νόμων γραφαὶ the law-code of Solon.

867. μὴ κατὰ γνώμην: μὴ should precede χρῆσθαι, and is displaced *metri gratia*. It is the redundant μὴ after verbs of preventing.

τρόπος: "humour, character," originally perhaps a colloquial word, very frequent in Comedy.

868. τῷ τ' ὄχλῳ: once more a topical phrase.

870. σύνισθι: from σύνιστα, "be privy to, share knowledge of." Imperative only here. She means "be my passive, not my active, accomplice."

873. ἀνδρὸς Θρηκός: Cp. 81. The phrase is contemptuous.

οἴα πείσεται: a sinister euphemism. Cp. Soph., *O.T.*, 1376, βλαστοῦσ' δπως ἔβλαστε.

874. μὴ δοκῶν ἐμὴν χάριν: elliptical; "not seeming to do *so* for my sake." μὴ, not οὐ, because sentence imperative.

ἐμὴν χάριν for χάριν ἐμοῦ.

875. θήσω καλῶς. Cp. 111. Common phrase.

880. Τρωάδων ὄχλον: This is intended to surprise the audience, as it does Ag.

881. ἄγραν: "booty," to emphasise their helplessness.

882. τὸν ἔμὸν φονέα: ἔμὸν should be objective, "murderer of me," but it is more probably ironical, "my particular murderer." φονέα normally disyllabic (—) by synizesis; here and at *Electra*, 599, 673, a tribrach.

883. ἀρσένων κράτος: objective gen. "upper hand over a man."

884. τὸ πλῆθος: simply "numbers."

885. μέμφομαι: Schol. φαῦλον ἡγοῦμαι, "I think poorly of," a rare meaning which I cannot find listed in L. and S.

886-7. These two instances of μεγάλα ἔργα done by women are the most suitable for the present purpose out of a long catalogue exemplified by Aesch., *Choeph.*, First Stasimon, (585-638) where the case of the Lemnian Women gets special mention. The murder of the sons of Aegyptus by their wives, the daughters of Danaos, was the subject of the lost *Danaides* of Aesch.; that of the men of Lemnos of his Λήμνιοι. It also formed the background of the Λήμνιαι of Soph., and of Eur.'s own *Hypsipyle*, of which a large part has been recovered from a papyrus. (*New Chapters in Greek Literature*, 3rd Series, p. 120, f.). The "Lemnian horror" (τὸ Λήμνιον ἔργον) was proverbial. The point of H.'s mention of both cases here is that they showed how numbers could compensate for physical weakness.

ἄρδην: (σίρω) "altogether."

ἔξωκισαν: "depopulated."

888. ἀλλ' ὡς γενέσθω: ἀλλά at the end of a speech sums up an appeal. "Come then, let it be so done."

μέθεις: "let be, break off."

889. μοι: eth. dat., "pray."

890. (Here H. turns to give instructions to the slave.)

πλασθεῖσα: (irreg. aor. pass. of πελάζω) "having drawn near."

891. δή ποτ'; like *ci-devant*; "former."

892. **χρέος**: acc. of respect, "on a matter which concerns you no less than her."

894. **ἐκείνης**: H. herself. She is giving the slave the exact words she is to use.

900. **νῦν δέ**: "but as it is," a common phrase.

901. **πλοῦν δρῶντ'** ἐς τῆσσαχον: Murray's emendation of MSS. **δρῶντας τῆσσαχον**. The preposition is necessary to the sense, "waiting for, looking forward to." **δρῶντ'**, w. **στρετόν**, understood. A **τῆσσαχος πλοῦς** would be one helped by a favourable wind. Méradier, in his note, thinks the two contradictory, but surely a sail *without a wind* is unthinkable.

903-4. Cp. 845. Ag. accepts H.'s justice.

905-952. Third Stasimon.

This is the longest ode in the play, and one of the most beautiful lyrics in Greek. In structure it resembles the First Stasimon (444-83) consisting as it does of two strophes with their corresponding antistrophes, but it is made longer by the addition of an epode (943-52) in an independent rhythm. This may be called the classical structure of a tragic choral ode, the presence or absence of the epode being immaterial (Kranz, *Stasimon*, p. 175).

The theme of this ode is the fall of Troy, narrated in typical Euripidean fashion. Three points about it should be specially noted: (1) The originality (and "modernity") of describing the sack of the city as experienced by a luxurious woman. (2) The sharp realism of the detail, which reminds us of the clear outline of a vase-painting, while at the same time looking forward to Hellenistic *genre*-descriptions; (3) The violent contrast, skilfully hinted at rather than over-stressed, between the relaxation of the domestic scene and the sudden horror of the surprise-attack. The change comes at 928, where the broken and agitated iambic rhythm (a succession of eleven short syllables), emphasises the startling effect of the unlooked-for din of assault. The picture of the captive woman gazing back on her lost home (938, f.) makes an effective ending to a perfect poetic description, which seems designed to illustrate the Horatian *ut pictura poesis*. After this perfection, the epode seems a little banal, being merely a fresh recital of the imprecations

against Helen which were almost commonplace in Tragedy (cp. 265). There is another lively lyric picture of the sack of Troy in the First Stasimon of *Troades* (511, f.).

Metrical Scheme :

Strophe α' —Antistrophe α' : Aeolic.

Strophe β' —Antistrophe β' : mainly Iambic.

Epode : mainly Iambic.

1. Strophe α' —Antistrophe α' .

905. $\underline{\text{---}}$ — $\underline{\text{---}}$ — $\underline{\text{---}}$ — Glyconic.

$\underline{\text{---}}$ — $\underline{\text{---}}$ — $\underline{\text{---}}$ — $\underline{\text{---}}$ — Aeolic Trimeter.

$\underline{\text{---}}$ — $\underline{\text{---}}$ — $\underline{\text{---}}$ — $\underline{\text{---}}$ — Aeolic Trimeter.

$\underline{\text{---}}$ — $\underline{\text{---}}$ — $\underline{\text{---}}$ — --- Pherecratic.

910. $\underline{\text{---}}$ — $\underline{\text{---}}$ — $\underline{\text{---}}$ — Glyconic.

--- — $\underline{\text{---}}$ — $\underline{\text{---}}$ — Glyconic.

--- — $\underline{\text{---}}$ — $\underline{\text{---}}$ — Glyconic.

--- — --- — Cretic.

$\underline{\text{---}}$ — --- — *Versus Aristophanicus.*

Two periods: 905–8, 910–13. The two last cola should be scanned together as a Trimeter, akin to the Alcaic 10-syllable (*Horace's virginibus puerisque canto*) with a cretic instead of a dactyl before the choriamb.

2. Strophe β' —Antistrophe β' .

923. --- $\underline{\text{---}}$ — $\underline{\text{---}}$ — Iambic Dimeter.

--- — $\underline{\text{---}}$ — --- — Iambic Dimeter.

925. --- — $\underline{\text{---}}$ — --- — Iambic Dimeter Hypercatalectic.

$\underline{\text{---}}$ — $\underline{\text{---}}$ — --- — Glyconic.

$\underline{\text{---}}$ — $\underline{\text{---}}$ — --- — --- — Iambic Trimeter ?

$\underline{\text{---}}$ — $\underline{\text{---}}$ — $\underline{\text{---}}$ — --- — Iambic Dimeter Catalectic.

--- — $\underline{\text{---}}$ — --- — Iambic Dimeter.

--- — --- — Cretic.

930. --- — $\underline{\text{---}}$ — $\underline{\text{---}}$ — --- — Iambic Trimeter ?

$\underline{\text{---}}$ — $\underline{\text{---}}$ — Hemiepes.

--- — $\underline{\text{---}}$ — --- — Iambic Dimeter Catalectic.

Again there seem to be two periods: 923–6, 927–31. The first is Iambic, ending in an Aeolic colon, the second Iambic with an

Enoplic colon in the second last place. Note how 930 resembles 927, but in reverse, so to speak ; it is obviously difficult to give names to such cola as these. Wilamowitz suggests that 927 may be scanned as a Phalaean with $\sim\sim$ instead of $\sim\sim$ as its opening syllables. This is tempting, but leaves the kindred 930 unexplained.

3. Epode.

943. $\sim\sim\sim\sim\sim\sim\sim\sim\sim$ Iambic Trimeter Catalectic.
 $\sim\sim\sim\sim$ Iambic Dimeter Catalectic.

945. $\sim\sim\sim\sim$ Hemiepes.
 $\sim\sim\sim\sim$ Iambic Dimeter Catalectic.
 $\sim\sim\sim\sim$ Iambic Dimeter Catalectic.
 $\sim\sim\sim\sim\sim\sim\sim\sim$ Iambic Trimeter Catalectic.
 $\sim\sim\sim\sim$ Iambic Dimeter Catalectic.

950. $\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim$ Iambic Trimeter.
 $\sim\sim\sim$ } Aeolic Trimeter (Alcaic
 $\sim\sim\sim\sim$ } 10-syllable).

Three periods : 943-5, 946-9, 950-2. The rhythm is irregular Iambic for the most part, with the third colon Enoplic and the last Aeolic. Wilamowitz, dividing the cola differently, scans as Dactylo-Epitritic down to 950 (*Griech. Versk.*, p. 548). Schroeder (*Eurip. Cantica*, p. 44), has yet another division and a different scansion. Note the close kinship between 951-2 and the last two cola of Strophe α' , which opens with a cretic, not a dactyl.

906. **λέξῃ** : passive, regular in Trag. The fut. pass. **λεχθήσομαι** is a late formation based on the aor. pass.

907. **νέφος** : Cp. *Iliad*, xvii, 243, πολέμοιο νέφος περὶ πάντα καλύπτει.

908. **δορὶ δὴ δορὶ** : διπλασιάζει ἐνεκεν τῆς λύπτης, Schol.

910. **στεφάναν πύργων** : The great Mother-goddess, Cybele, widely worshipped in Asia Minor, is regularly represented with a crown of towers. She is called *turrita* by Virgil and Seneca. For turret-crowned head of Cybele on coins of Hellenistic Smyrna, ep. Head, *Historia Numorum*, p. 592.

κέκαρσαι : perf. pass. of **κείρω**, " shave, shear " ; Latin *caro* (piece of flesh *cut off*), Irish *scaraim*, Eng. *shear*.

911. αἰθάλου: "sooty smoke." The MSS. have αἰθάλου καπνοῦ, the second word being obviously a gloss: correction by Triclinius. Akin to αἴθω, "burn, glow," Latin *aedes*, *aestus*, Irish *Aed*, *Aodh*, "red-head."

912. κηλῖδ': "stain," Latin *cāligo*; cognate acc.

κέχρωσαι: from χρώω, "defile," cognate w. χροία, χρῶμα, χρώς, etc.

913. ἐμβατεύσω: This verb, as Hadley remarks, is often used of gods: Soph., *O.T.*, 678, of Dionysus, Aesch. *Pers.*, 449, of Pan.

914. μεσονύκτιος: temporal adj. used adverbially: cp. ἀφῆκ πόντιον, 797, ἐπιδέμνιος, *infra*, 927, where adj. is *local*. The Schol. quotes from *Little Iliad* the following line which fixes the hour of Troy's fall:

νῦξ μὲν ἦν μέσση, λαμπρὴ δ' ἐπέτελλε σελήνη.

Cp. Aesch., *Ag.*, 826, πήδημ' ὀρούσας ἀμφὶ Πλειάδων δύσιν, said of the Wooden Horse. The Pleiads set in Greece in March between 10 and 11 p.m.

ώλλυμαν: note imperf.; "my ruin began," Jeffery.

915. ἡμος: Only here in Eur.; common in Soph. Correlative w. τῆμος, as ἐώς w. τέως.

916. σκίδναται: pass. of σκίδνηι. The MSS. give κίδναται, an equally good form. Both are Epic, not elsewhere used in Trag., but σκίδναμαι occurs in Ionic prose: αἱ κόραι σκίδνανται, "the pupils are dilated," Hippocrates. Cp. ἀποσκίδνασθαι, Thuc. vi, 98.

χοροποιῶν: with ἄπο. Some MSS. have χοροποιὸν θυσίαν, which Wilamowitz takes w. καταλύσας as more idiomatic than our text. καταλύσας is Murray's correction of MSS. καταπαύσας. There seems little reason for any change if χοροποιὸν θυσίαν καταπαύσας be read, as by Méridier.

920. ξυστὸν: Only here in Trag. In *Iliad*, xv, 677 it is the "great naval pike" of Ajax. Xenophon, *Cyrop.*, 4, 5, 58, uses it to mean "cavalry lance," and this is its common later meaning. From ξύω, "shave," apparently because of its smooth shaft. The phrase here is parenthetic. The spear hung on the wall was a sign of peace.

922. σύκεθ' ὄρῶν: must mean "no longer on the watch for." The Greeks had pretended to sail away. Τροίαν Ἰλιάδ': "Ilian Troy."

923. ἀναδέτοις: adj. w. μίτραισιν. The word is unique, but the phrase is equivalent to πλεκτὴ ἀναδέσμη in *Iliad*, xxii, 469.

924. μίτραισιν: μίτρα, Hom. μίτρη, "band." In Homer it meant "a metal guard worn round the waist" (L. and S.). The meaning here, "headband, snood," occurs first in Alcman, 23, 67: μίτρα Λυδία νεανίδων δγαλμα. Its wearing was evidently an Asiatic custom.

έρρυθμιζόμαν: "I was arranging."

"Les femmes ne disent pas qu'elles se paraient, ce qui serait fort extraordinaire à cette heure, mais qu'elles faisaient leur toilette de nuit en relevant et fixant leurs cheveux." Weil.

925. ἐνόπτερων: For a fine discussion of some archaic Greek mirrors, and description of a beautiful specimen in the National Museum, Dublin, see Dr. J. D. Beazley's paper, *A Greek Mirror in Dublin*, Proc., R.I.A., 1939. Mirrors were usually of bronze or silver; the mention of gold here is intended, as Hadley remarks, "to heighten the picture of luxurious ease." Cp. *Troades*, 1107.

χρυσέων: disyllabic, by synizesis.

926. ἀτέρμονας: Schol. explains as meaning περιφερεῖς or κυκλοπερεῖς, "circular." This banal explanation, which can hardly apply to σύγχριτος, is surprisingly accepted by Méradier and apparently favoured by Weil. Hadley's translation, "looking into the fathomless bright depths" is surely better. This was long ago suggested by Boissonade; Härtung's pedestrian objection, that it could not be said of a mirror hung in a room, is taken seriously by Weil. It was pretty certainly a *hand-mirror* in any case. This is one of the poet's very finest poetic touches.

927. ἐπιδέμνιος: a unique word. Cp. 797, 914. "Before sinking on the cushions of my couch." Porson oddly thought the nom. "otiose" and read ἐπιδέμνιον, which makes the phrase prosy as well. Musgrave went one better by suggesting ἐπιδείπνιος. For πίπτειν, cp. Aesch., *Ag.*, 565-6:

ἢ θάλπος, εὔτε πόντος ἐν μεσημβρινάτις
καίταις ἀκύμων νηνέμοις εύδοι πεσών.

928. The rhythm marks the sudden change from "luxurious peace to the din of war.

929. κέλευσμα: "the word of command."

930. παῖδες Ἑλλάνων: An Aeschylean phrase. Cp. *Persae*, 402.

931. σκοπιάν: "hill-top," a Homeric word; here equivalent to πόλιν.

933. μονόπτεπλος: clad only in the *chiton*, like a Spartan girl; hence to be taken closely with Δωρὶς ὡς κόρα. Athenian women wore over the *chiton* the *himation* or *peplos*, a woollen upper-garment.

935-6. Construe: προσίζουσ' "Αρτεμιν οὐκ ἤνυσα, "I besought A. to no avail." προσίζουσ' lit. "sitting as a suppliant," hence "praying to." ἀνύω, "accomplish, succeed."

In the *Iliad*, Artemis is the helper of the Trojans, like her brother Apollo. Both were in historical fact of Asiatic origin. Eur., however, is probably thinking of Athens where Artemis, under various appellations, such as Brauronia, Munichia, Tauropolos, was the great women's goddess. Αρτεμιν, & γυναικῶν μέγ' ἔχει κράτος, she is called in the Attic *skolion* (Diehl, no. 3). Every Athenian girl, between the ages of five and ten, was dressed in a yellow robe and consecrated to her at the Brauronia, thus becoming an ἄρκτος ("bear") and being said ἄρκτενειν. Women in trouble would naturally turn to her. In this case she gives no help: the women's husbands are killed, they themselves enslaved.

940. ναῦς ἐκίνησεν πόδα: a metaphor from running; "the ship hurried on its way." πόδα w. νόστιμον: "homewards."

941. ὕρισεν: from δρίζω, "divide or separate from," used normally of a boundary (δρός).

942. ἀπεῖπον: "The aorist denotes a feeling . . . which began to be just before the moment of speaking," Hadley. Cp. Soph., *Ajax*, 693: ἔφριξ ἔρωτι, περιχαρής δ' ἀνεπτάμαν. The normal pres. of ἀπεῖπον is ἀπαγορεύω, its perf. ἀπείρηκα. It means both "succumb, give in," as here, and "forbid."

ἄλγει: instrumental dat., "in my suffering."

944. βούταν: cp. 646.

945. αἰνόπαριν: "wicked Paris"; cp. *Iliad*, iii, 39, δύσπαρις, Alcman (Diehl 73), δύσπαρις, αἰνόπαρις, and Robertson's brilliant emendation, Aesch., *Ag.*, 713, κικλήσκουσ' "Απαριν τὸν αἰνόλεκτρον. The same prefix occurs Aesch., *Choeph.*, 315, δὲ πάτερ αἰνόπατερ, but the meaning is different, "unhappy father."

945-6. κατάρα δίδουσ': a typical Greek phrase. Cp. *Od.*, xix, 167, ἀχέεσι με δώσεις. The word κατάρα (from ἄρη w. Doric final ἄ) is Ionic and prosaic.

947. ὀπώλεσεν: a pregnant use; "he has driven me to my death from my fatherland."

948. γάμος: Weil, followed by Méridier, on the strength of *Andromache*, 103, takes this as meaning "wife," and as applying to Helen. In the *Andromache* passage, however (Ὄλιώ αἰπειν
Πάρις οὐ γάμον ἀλλὰ τιν' ἄταν/τιγάγετ' εὐναῖαν ἐς θαλάμους 'Ελέναν), the verb τιγάγετο is clearly used in a double sense: γάμον τιγεσθαι, "to celebrate a marriage," and 'Ελένην τιγεσθαι, "to bring home H. as his bride." The bridal procession was the chief part of a Greek marriage; the Irish "hauling-home" is probably a very ancient pagan survival of a similar rite.

949. ἀλάστορός τις οἰζύς: "Woe sent by a demon." For ἀλάστωρ, cp. 686.

950. ἀν: refers to οἰζύς, which is of course Helen personified. In Aesch., *Ag.*, 1461, Helen is called οἰζύς.

953-1295: *Exodos*.

The *Exodos* is defined by Aristotle as "a complete part of a Tragedy not followed by a song of the Chorus." Strictly interpreted, this definition compels us to classify all the remaining part of this play as an *Exodos*; yet, as it is clearly divided into two by a *Kommos* (1055-1108) and as the two scenes so produced have each a distinct character, it is perhaps more convenient to call the scene 953-1055 the Fourth *Epeisodion* and that from 1109-1295 the *Exodos*. Aristotle's definition is only technically violated by this division, because, although the *Kommos* is not "a song of the Chorus," and is here in fact sung entirely by Polymestor, the Chorus merely replying in Trimeters to his *Dochmiacs*, it does mark a transition in the action.

The scene from 953-1055 is the most dramatic in the play, and Eur. has put into it a great deal of the skill in devising tense situations which is more characteristic of his later than of his earlier work. It is full of the type of Irony which Sophocles had brought to a high degree of perfection and which is perhaps the chief ingredient of Greek Tragedy. The "ironic" effect is secured, as in Sophocles, by the contrast between the expressed intention of the speaker and the spectator's knowledge of the real situation. Here Polymestor is trying to conceal his crime, while Hecuba is fully aware of it and in her turn conceals from him her sinister purpose. We have thus a double deception, of which of course the spectator is all the time fully aware. There is a similar complexity in the plot. Hecuba first induces her enemy to dismiss his guards by saying that she has a secret to discuss with him and his children. Next, after putting him at his ease by letting him think her entirely unaware of the fate of Polydorus, she excites his cupidity by hinting vaguely at "an ancient buried treasure," about which she wishes her son informed. Polymestor is sharp enough to enquire why she has requested his children's presence, and she answers (with perhaps the boldest "irony" of the whole scene) that she wishes them to know the secret *in case he should die*.¹ In order to get him into her tent, she mentions almost casually (after purporting to direct him to the exact spot where the "ancient treasure" lies hidden), that she wishes him to take care of some valuables *which she has actually brought with her*. This, coming after the greater bait, so plausibly offered and so cunningly accepted, is easily swallowed, and the Thracian, after some further suspicious questioning, goes to his horrible doom among the seemingly helpless women.

We have not so far been explicitly told how Polymestor has been summoned. He enters, accompanied by his two children and an armed guard, from the side of the scene to the left of the audience. This indicates by convention that he has come from a distance; and he himself informs us that when Hecuba's messenger came to him, he was far away in the Thracian mountains. His speech is a masterpiece of pious hypocrisy.

956. ΦΕῦ: *extra metrum*, as usual with exclamations.

¹ Grube (*Drama of Euripides*, p. 226, n. 1) seems to miss a little of the subtlety here. This is not said by H. in order to get the children *into the tent*, but rather to motivate their presence on the scene. This done, they "just follow their father." Polymestor's question *why* they were asked to come of course greatly heightens the dramatic suspense.

οὐκ ἔστι πιστὸν οὐδέν: this "ironic" phrase is almost a keynote for the whole scene.

957. καλῶς πράσσοντα: with μὴ πράξειν. The whole phrase is part of the subject of οὐκ ἔστι, in apposition to εὐδοξία, In prose it would be normal to write τὸ μὴ πράξειν. "Nothing is to be relied upon, neither glory nor the prospect of success derived from present good fortune."

958. φύρουσι: Note quantity of *ū*. Primary meaning, "mix dry with wet," Latin *fermentum*, Eng. *barm*. Secondary meaning, "jumble, confound," first in Aesch., *Prom.*, 450, ξερον εἰκῇ πάντα, used of primitive men. In Plato, *Phaedo*, 97 b, Socrates is made to echo Prometheus in speaking of his own "confused" efforts at reasoning.

αὐτοὶ: Murray, for MS. αὐθ' οἱ. αὐτὰ is Hermann's reading.

πάλιν τε καὶ πρόσω: a variant on the usual ἄνω κάτω, for which cp. Aesch., *Eum.*, 650: (Ζεὺς) τὰ δ' ἄλλα πάντ' ἄνω τε καὶ κάτω/στρέφων τίθησιν. Here the phrase prob. refers to *past and future*, πρόσω καὶ δπίσω.

959. ἀγνωσίᾳ: τῇ ἀδηλίᾳ τῶν πραγμάτων τῶν μελλόντων, Schol. This is a "rationalist" view of the origin of worship.

960. A show of manly self-control, whose hollow pretence is as obvious to H. as to the audience.

961. προκόπτοντ': agrees w. subj. of θρηνεῖν, understood (τινά).

κακῶν: best taken w. ἐς πρόσθεν, "ahead of one's misfortunes."

προκόπτειν is a prose word, obviously metaphorical for the track-making of a pioneer, used commonly in later philosophical Greek in the sense of *moral progress*; frequent in Eur., but nowhere else in poetry.

962. ἀπουσίας: causal gen. w. μέμφη. τι is merely adverbial w. εἰ.

963. σχέσ: "Hold!" τυγχάνω: vivid pres.

964. ἀφικόμην: "reached home." Note awkward repetition in 967.

966. ἐσ ταύτὸν...συμπίτνει: "meets me," w. dat. *αἴροντι*.

967. μύθους: The content of the message is left vague; it becomes sufficiently clear from the action.

968. Hecuba will not look Polymestor in the face. The lines are a deliberate signal to the audience, intended to be emphasised by the actor, so that attention will be concentrated on the subtle play that follows.

971. *τυγχάνουσ'*: nom. for acc., the construction called *κατὰ σύνεσιν* (*sense-construction*) because *αἰδώς μ' ἔχει* is equivalent to *αἰδοῦμαι*.

972. ὅρθαις κόραις: "with uplifted eyes"; Latin *rectis oculis*. κόραι, lit. "pupils," because a little image (κόρη, *pupillus*) is seen in each of them. Cp. *King John*, ii, 2: "the shadow of myself formed in her eye."

973. δύσνοιαν: First found here, then Soph., *Electra*, 654; elsewhere only prose.

στέθεν: obj. gen., "against you."

974-5. These two lines, with their irrelevant and anachronistic excuse (such modesty is an Athenian, not a heroic, trait) are perhaps an interpolation due to actors. Page, *l.c.*, says that the objections to 970-5 are not very strong. They are strongest to the last two lines.

Construe: "Apart from this (ἄλλως) another reason for my behaviour is the custom that women should not look men in the face."

976. καὶ θαῦμά γ' οὐδέν: "yes, indeed, and no wonder."

τίς χρεία σ': understand *ἔχει*. The phrase is equivalent to Homeric *τί δέ σε χρεώ ἔμειο*, *Iliad*, xi, 606.

977. τί χρῆμα: adverbial, "why in the world?" *ἔπειμψω* for more usual *μετεπέμψω*, "sent for."

979. Note how careful she is to include the children. δπάσοντας: Epic word, equivalent to *θεράποντας*.

981. ήδ' ἔρημία: the pronoun is emphatic; "in this case it is all right to be left alone."

982. προσφιλές: διὰ τὸ μὴ συμμαχῆσαι αὐτὸν τοῖς Τρωσί, Schol.

983. He waits a moment while the guards withdraw. **ἀλλὰ**: “now,” emphatic.

984. **τί χρή**: “in what way ought?” He does not purport to question the elementary duty of helping a friend in need. The emphasis is on the **τί**.

986. **εἰπέ παῖδ'**: the well-known Greek idiom by which the subject of a dependent clause becomes the object of the principal clause (**ἀντίπτωσις**, “exchange of cases”).

989. **μάλιστα**: “Certainly.” Still used in Modern Greek.

τούκείνου μέρος: acc. of respect: “as far as he is concerned.”

992. Murray is responsible for the pause in the middle of the line, to indicate H.’s emotion. The device is not of ancient date. **μοι** would be more elegant than **μου** (Weil).

993. **καὶ δεῦρο γ'**: “Yes, and he tried to come.” Note tense of **ἔζήτει**.

κρύφιος: without being caught by the Greeks.

995. Here Polymestor is “ironical,” but of course Hecuba is not deceived. Indeed no one is, except Polymestor himself; a subtle Euripidean touch, made more subtle still by the savage undertone in the next line.

996. Note the tenses of the two imperatives: **σῶσον** expresses *urgency*, **έρα** (**έράω**) warns against a *practice* or *habit*. **έραν τῶν πλησιόν** is an almost proverbial phrase; cp. the Tenth Commandment, *Exodus*, xx, 17: **οὐκ ἐπιθυμήσεις τὴν οἰκίαν τοῦ πλησιόν σου.** **νῦν**: Ionic particle; dist. from **νῦν**, “now.”

997. **ὄναίμην τοῦ παρόντος**: “may I make the best of (get profit from) what I have,” without coveting anyone else’s. **ὄνιναμα**, middle of **ὄνινημ**, “benefit.” Cp. **στέργειν τὰ παρόντα**.

1000. **ὦ φιληθεῖς**: note the fierce effect of this extremely “ironical” address.

ἴστι, **ὦ** is Hermann’s convincing correction of MSS. **ἴστω**.

1001. **τί χρῆμ'**: Cp. 977. The repetition of the phrase perhaps indicates Polymestor’s *cupidity*.

1002. **κατώρυχες**: grammatical subj. of **ἔστι** in l. 1000. This use of plural noun with sing. verb is called **σχῆμα Πινδαρικόν**. It is perhaps pedantic to apply strict grammar at this high point of dramatic tension. This line is spoken in a loud whisper; the plural **Πριαμιδῶν** makes the bait more exciting. Note, too, the skilful alliteration. For **κατώρυχες**, cp. Soph., *Ant.*, 774, where the word means *tomb*.

1004. **μάλιστα**: here has very emphatic effect: "Yes! Yes!" Note sinister irony in **εὔσεβής**.

1005. Polymestor is made to ask this dangerous question in order to arouse suspense in the minds of the audience, not because the presence of the children is a "weakness," as Grube thinks. If Eur. had felt it as such, he would certainly not have drawn such explicit attention to it. Hecuba just glides over the danger-point, and her answer, **ἡνὶ σὺ κατθάνης**, is of course delicious "irony." The audience know that Polymestor is doomed, but not yet to what exact fate.

1007. The semi-colon after **Ἐλεξας**, which makes the line perfect, is due to Boissonade. Without it, the last words would be meaningless.

1008. Apparently **στέγαι** means underground treasures; perhaps the idea is suggested by the popular belief that such tombs as those at Mycenae were "treasure houses" (Hadley). On the other hand, it may be the existence of real treasures of the kind that suggested the popular belief. Athena's temple was familiar as the State treasury of Athens.

1011. Polymestor is eager for more information; Hecuba skilfully uses his eagerness to lead him into the tent. Note the intentional vagueness of 1012.

1014. **σκύλων ἐν ὅχλῳ**: "in a pile of booty."

1015. Polymestor's question is very natural. He waves his arm to indicate that they are surrounded. "This is the circuit of the Greeks' anchorage."

1016. One MS. has **ἴδιαι**, which is read by Weil and Méradier, and is clearer.

1017. **πιστὰ**: "safe." Polymestor is now very nearly caught.

1019. **ἀλλ' ἔρπι' ἐς οἴκους**: **ἀλλὰ** here means simply "please," as often. Cp. 888. Note tense of **ἔρπτε**, "come, move into the house."

1020. **πόδα**: the sheet, or rope which held the lower edge of the sail. Cp. 940, where the word, in a similar context, has its literal meaning.

1021-2. The "irony" here reaches its height. **ἄν**: with **δεῖ**, as *Hipp.*, 23: **οὐ πολλοῦ πόνου με δεῖ**.

1024, f. Polymestor now follows Hecuba into the tent, from which his cries can soon be heard as he is seized and blinded. Meanwhile, the Chorus recite a brief song in Dochmiac rhythm to the accompaniment of a jerky, agitated dance. (1024 and 1031 are ordinary Iambic Trimeters.) Cp. 684-725.

1024. **δέδωκας**: This seems pointless, and Weil may be right in his suggested correction, following Nauck:

οὗτοι δέδωκας ἀν ισως δώσεις δίκην.

1025-7. **ἀλίμενον ἄντλον**: A famous crux. **ἄντλον** in Homer meant the *hold* of a ship, but its original sense must have been the normal one, "bilge-water," Latin *sentina*. In Pindar, *Ol.* 9, 53, it means simply "flood." In spite of Hadley's protest, there seems no alternative to translating it "water" here, or perhaps "filthy water" would be more precise. Otherwise **ἀλίμενον** would be meaningless. **λέχριος**, needlessly suspected by Murray, means "sideways," (*πλάγιος*, Schol.), and is really quite appropriate to the *sudden, unforeseen* nature of Polymestor's fall. It is to be taken w. **πτεσών** (Weil, Méradier) rather than w. **ἔκπεση** (Hadley) where it would have to be given a peculiar meaning, "headlong."

φίλας καρδίας: well compared by Hadley w. Creon's words, Soph., *Ant.*, 1105, **καρδίας τ' ἔξισταμαι**. Finally, **ἀμέρδω** means "take, cut off," not "lose."

Translate: "like one fallen sideways into a foul flood from which there is no escape into harbour, you will fall from your heart's desire, having cut off your life (by your act in slaying Polydorus)." **καρδίας** means, not "life," but "desire, wish," i.e. his eagerness for treasure.

1029. **συμπίτνει**: should mean "concur, coincide," and this makes plausible the conjecture of Hemsterhuys, **οὐ** for **οὐδε**, "where

a debt to Justice and a debt to the Gods coincide, this means mortal evil ! " On the other hand, no Greek would make a distinction between such debts. According to Schol., Didymus, the great Alexandrian scholar, paraphrased thus: ὑπέγγυον τὸ ἀληθὲς οὔτε παρὸ τῇ Δίκῃ οὔτε παρὸ τοῖς θεοῖς ἐμπεσόν ἀφανίζεται, giving συμπίτνει apparently the unique meaning "is set aside." The word σύμπτωσις in prose often means "collapse."

1030. With **κακόν** a verb "to be" is implied.

1031. **ὅδοῦ τῆσδ' ἐλπῖς**: "your expectations from this journey (shall deceive you.)"

1032. **θανάστιμον**: With **σέ**, not with "Αἰδαν."

1034. **ἀπολέμω**: i.e. the hands of women.

λείψεις βίον: a subtle touch. The Chorus do not know the exact penalty he is to pay (Hadley). •

1035. Polymestor is heard crying within. The rule that scenes of violence were not enacted in view of the audience was not universal: Sophocles showed one of Niobe's daughters being killed by Artemis (Pearson, *Soph. Frag.*, ii, pp. 96-7). On the other hand it seems pretty certain that Ajax goes out of sight for his suicide; the actor Timotheos of Zacynthus, who enacted it before the audience and was therefore called **σφαγεύς** (Schol., *Ajax*, 864) was a late sensationalist (Schmid, *Gr. Lit.-Gesch.*, i, 2, p. 338) and the Chorus only *hear* the sound of the hero's fall (*Ajax*, 871). Horace's rule is well known (*Ars Poetica*, 185, f.):

*Ne pueros coram populo Medea trucidet
Aut humana palam coquat exta nefarius Atreus,
Aut in avem Procne vertatur, Cadmus in anguem,
Quodcumque ostendis mihi sic, incredulus odi.*

Such restraint was of course the normal practice. There is a close enough resemblance between this scene and that in Aesch., *Ag.*, 1343, f. In both the Chorus divide into two groups.

1037. **ῶμοι μάλ' αὐθίς**: a repetition of Aesch., *Ag.*, 1345.

1038. **καίν'**: "unheard of."

1039. **οὔτι μὴ φύγητε**: On this construction with **οὐ μή**, see now A. Y. Campbell in *C.R.*, 1943, p. 58, f. With the *second person sing.*, fut. ind., **οὐ μή** expresses a strong *prohibition*; with *any other person*

of the fut. ind., or with *any* person of the aor. subj., a strong *denial*. Campbell shows that the second person aor. subj. is not used in prohibitions, nor the second person fut. ind. in denials. Apparent exceptions are due either to faulty texts or to faulty interpretations. He holds the old view (denied by Goodwin) that the two constructions were originally separate.

1040. **βάλλων**: "with my javelin." In his rage and anguish he threatens to tear down the flimsy wall of the *σκηνή*.

1041. Assigned to Polymestor by late MSS. and Scholia, which Hermann, Weil, and Méridier follow. Murray's attribution to the Chorus, which is that of the best MSS., is very much better. The Chorus hear the heavy thud of a javelin striking against something. In 1155, the women have deprived Pol. of his javelin. The Schol. explains that he throws stones, Jeffery that he uses his fists. We are only told what the Chorus think they *hear*.

1042. **ἐπεστέσωμεν**: Delib. subj. This construction w. **βούλη** **βούλεσθε**, is a favourite one with Plato; an idiomatic combination of two kinds of question.

ἀκμή: equivalent to **καιρός**. Cp. Aesch., *Ag.*, 1353, **τὸ μὴ μέλλειν δ'** **ἀκμή**.

1044. Note tense of imperatives; "go on, break."

ἐκβάλλων: "burst out." Greek doors opened outward.

1047. **ἢ γάρ**: "Have you really?"

1050. **τυφλῶ . . . ποδί**: A common phrase both in Soph. and Eur.

παραφόρω: "stumbling, staggering." L. and S. quote Lucian **παράφορον** **βαδίζειν**, of a drunkard's walk.

1055. "The onrush of his Thracian temper, hard to stand against." Cp. *Iliad* v, 87, of Diomedes, rushing like a river, and Ar., *Eq.*, 526, of Cratinus borne on the flood of his popularity.

1055-1108. *Kommos*.

This is simply a long lament, chanted as a solo by the blinded Polymestor. As it is in Dochmiac rhythm, there is no strophic correspondence, but it is broken at 1085 by two Iambic Trimeters recited by the Chorus.

1056. The central doors of the σκηνή are opened, the bodies of the slain children are visible just inside them, and Polymestor himself comes out slowly, feeling his way, his face covered with blood from his blinded eyes.

1057. κέλσω: aor. subj. (delib.) from κέλλω, prose δέκλω, "run to land." The metaphor is common in Greek.

1059. Murray's ἐπίχειρα seems hard to justify for MSS. ἐπίχειρα. It can only mean "as punishment" (ἐπίχειρα always "wages," L. and S.) which is far-fetched here. Hadley deletes stop after ἵχνος and takes χεῖρα w. ποίαν: "to which hand will I turn?" Weil and Méradier read ἐπὶ ποδὶ κατ' ἵχνος χέρα, "placing my hand and foot in the track I follow," and explain that Polymestor does not walk on all-fours as Schol. thinks, but simply *asks* rhetorically if he is to do so.

There seems no doubt that Polymestor is intended to fall on hands and feet at one point, and Aesch., *Eum.*, 34 f, offers an interesting parallel, where the Pythia, after her fright, staggers out of the shrine, crying:

τρέχω δὲ χερσίν, οὐ ποδωκίᾳ σκελῶν.

There also Schol. says she comes out on all fours, τετραποδηδόν.

If ἵχνος means "track," it surely requires a gen., and the natural way to take it is with θηρός ὁρεστέρου, which makes no sense. I incline to Porson's view that we should read ἐπὶ χεῖρα καὶ ἵχνος: "setting myself on hand and foot with the movement (βάσιν adverbial acc.) of a four-footed wild beast." Thus ἵχνος would have its frequent meaning "foot." With ποίαν supply δόν "what way?"

1060. ἔξαλλάξω: "change to, turn to."

1064. τάλαιναι: "wretches." The word usually expresses rather pity.

1066. ποῖ μυχῶν: Cp. phrases like ποῦ γῆς, ποῖ λόγων ἔλθω. The acc. after πτώσσω is epic.

1067. ὀμμάτων... βλέφαρον: simply "eyes." βλέφαρον literally means "eyelid."

1068-9. τυφλὸν... φέγγος: "having rid me of this blinded light," i.e. his blindness; an *oxymoron*. ἀσαφός είρηται διὰ τὴν τοῦ λέγοντος δεινοπάθειαν, Schol.; but it is a vigorous poetic phrase.

"Ἄλιε,: the Sun is god of all light. Cp. 68.

1070, f. His vain efforts to catch his enemies have a *Grand Guignol* effect.

1072. ἐμπλησθῶ: an exaggeration for the sake of horror. This deliberate search for a horrible effect (ἐκπληξις) was regarded as typically Aeschylean; but Eur. can give it an original turn.

1073. θηρῶν: "like a wild beast."

1074-5. "Inflicting wounds that shall pay me back for my mutilation."

1077. βάκχαις "Αἰδου: "hellish Bacchanals," because the Maenads tore animals and human beings to pieces, as they do Pentheus in *Bacchae*. For idiom, cp. Aesch., *Ag.*, 1235: θύουσαν 'Αἰδου μητέρ', and *Herakles*, 1119, "Αἰδου βάκχος, applied to H. after he has slain his family.

διαμοιράσσαι: Cp. 716. Inf. of *result*.

1078. σφακτά: Hermann's correction of MSS. σφακτάν. Construe w. **Τέκνα**, above, "to be slaughtered."

1079. "A wild thing to be exposed on the mountains," i.e. for the wild beasts as well as for the tame dogs to eat.

ἐκβάλλειν, normally of exposing unwanted children, a practice common enough, though probably not as everyday a matter as New Comedy would suggest.

1080. κάμψω: simply "turn" as a runner doubling back on the second lap in a race-track.

1081. λινόκροκον: from κρέκω, "of woven linen." Polymestor here mixes his metaphors: he girds up his robe and compares himself to a ship mounting sail, in order that he may hasten to the *lair* (**κοίταν**) where his children lie dead.

1087. Deleted by Hermann as a repetition of 723.

1090. κάτοχον: a religious term: "possessed by."

1094. ἦ ούδεις: scan as disyllable, by synizesis.

1100. The MSS. have αἰθέρ' ἀμπτάμενος. The deletion of αἰθέρ' is due to Hermann. The Aeolic form of the aorist ἀνέπτην, from ἀνεπέτομαι, is found in Opt. ἀμπτάδην and in the participle

middle, as here. The latter is particularly frequent in *Fräg.* In the Indic., it only occurs in Wilamowitz's very attractive conjecture, ψάμμος δυπττα, Aesch., *Ag.*, 985. δυ- is for Aeolic prep. δν, Ionic-Attic δνά.

1104. Orion and Sirius both rise after the summer solstice, and are thus associated with the hottest part of the year. Sirius is called "the Dog" first in Aesch., *Ag.*, 967. Later he becomes the dog of the hunter Orion, who is mentioned with him in Hesiod, *Works and Days*, 609.

For the alternative, cp. *Herakles*, 1157-8: πτερωτός ή κατά χθονός μολών. Its earliest occurrence seems to be Soph., *Ajax*, 1192: δφελε πρότερον αιθέρα δῦναι μέγαν ή πολύκοινον Ἀιδαν. These are really alternative modes of *death*; the belief that the souls of the dead go up into the αιθήρ was common in 5th-century Athens. Cp. the Potidaean inscription, Hicks-Hill, *Manual of Greek Inscriptions*, No. 54:

αιθήρ μὲν φυγάς ὑπεδέχσατο, σώματα δὲ χθών,
and *Supplices*, 531, f.

1105. ἐς Ἀίδα: genitive; ellipse of δόμου.

1107. συγγνώσθ': for συγγνωστά ἐστι, "it is pardonable." The Chorus are suggesting suicide. Contrast *Herakles*, 1247 f., 1351, etc., where the *condemnation* of suicide is much more seriously meant. Suicide was to some extent frowned on by Greek public opinion (cp. Rohde, *Psyche*, Eng. trans., ch. v, note 33), and forbidden by the Pythagoreans and the Platonists. On the other hand, Sophocles' *Ajax* is in a sense a glorification of it; cp. 479:

ἄλλ' ή καλῶς ζῆν ή καλῶς τεθνήκειν
τὸν εὐγενῆ χρή,

and it became almost a point of honour among the Stoics, who derived in some measure from Socrates, but here surely perverted his teaching of καρτερία.

κρείσσον' ή φέρειν: for more usual ή διστε φέρειν.

1109-1292. See note at 953. This second part of the Exodus and final scene of the tragedy takes the form of a trial and judgment, in which Agamemnon skilfully plays the part he has agreed to play (cp. 850-904) while Polymestor shows his utter baseness by his cringing and lying, and Hecuba once more exhibits her skill

as a pleader. The scene ends with the discomfiture of the villain, but not until, in the fashion of a *deus ex machina*, he has malevolently prophesied the fates of his enemies. For a parallel to the trial-scene, cp. the great *Agon* in Aesch., *Eum.*, 566-577, and for the normal *deus ex machina*, cp. the conclusion of *Hippolytus* and *Bacchae*.

1109. Agamemnon comes in with his guards. This opening passage, with Agamemnon's pretended sympathy for Polymestor, is a superb piece of stage-craft.

1110. *λέλακ'*: Cp. 678.

1111. 'Ηχώ was apparently a character in the lost *Andromeda*, as is suggested by the parody in Ar., *Thesm.*, 1008, f.

1113. *πάρεσχεν*: Sonnenschein, *Greek Grammar*, § 356, c, p. 195, explains this as a case "in which a Principal Clause with *et* may be supplied in thought." He translates: "this noise caused us no little fear (supply or would have done so) if we had not known."

1119. *ἄρα*: "if one but knew!" Cp. Denniston, *Greek Particles*, p. 40. Agamemnon is laboriously ignorant.

1121. *μειζόνως*: "something worse."

1122. *τί φήσ*: Ag. expresses elaborate surprise.

1124. *τί λέξεις*: Cp. 511. He cannot believe she is near him.

1126. Note the almost Aeschylean weight of this line, expressing his savage hatred.

1127. Ag. begins to show his hand.

Οὗτος: "you there!" common as a rude form of address; more frequent w. σύ. Cp. 1280 and Soph., *O.T.*, 532, *οὗτος σύ, πῶς δεῦρ' ἤλθες*; Ag. here seizes Polymestor.

τί πάσχεις: "what do you mean?"

1128. *μαργῶσσαν*: "raging"; only in this participial form.

1129. *ἴσχ'*: frequentative of *ἴχω*, a reduplicated present (*siskh-) like *τίθημι*, *ἴστημι*.

τὸ βάρβαρον: in contemptuous contrast with Greek discipline and moderation.

1132. **λέγοιμ' ἄν**: "Very well, speak I will."

Note the contrast between the uninstructed directness of P.'s narrative, distinguished only by its duplicity, and Hecuba's polished rhetorical manner. Hadley points out that each speaks exactly fifty lines. Such set displays are called *έπιδειξις*, and Eur. was famous for them.

1135. **ὕποπτος**: active, "suspicious, apprehensive," a rare use. **δῆ**: "it would seem."

1139. "Lest he should muster Troy and make it one city again." The *συνοικισμός* of Athens by Theseus was the creation of the πόλις from scattered townships. Note vivid subjunctives.

1141. **ἄρειαν**: The opt. is less vivid, perhaps subtly implying that this is a *secondary* reason.

1143. **γείτοσιν**: "us neighbours of Troy."

1144. **ἐν ὕπερ**: the *κακόν* is regarded as a kind of disease. **νῦν**, "just now."

1146. **τοιῷδ'**: refers to what he is about to say. **ώς**: common conjunction after *λόγος*.

1147. **φράσουσα**: "on the pretext that she was going to tell me."

1150. **κάμψας γόνυ**: perhaps to emphasise his unguarded state.

1152. **ἐνθεν**: "from the other side."

ώς δῆ: "as if forsooth."

1153. **Ἡδωνῆς**: The Edoni were one of the Thracian peoples best known to Athens. In 465 they had defeated the Athenians at Drabeskos, and destroyed their first settlement at Ennea Hodoi, later Amphipolis. "The shuttle of an Edonian hand" is a poetical way of saying "the work of an Edonian loom." Thracian embroidery was famous; cp. Kazarow, *C.A.H.* viii, p. 543.

1154. **πέπλους**: generally "a woman's robe," but also used for any stately garment.

1155. **κάμακα**: properly "vine-pole," but already "spear-shaft" in Aesch., *Ag.*, 66,

1156. •διπτύχου στολίσματος: normally explained, after Schol., as meaning "cloak and spear." Weil points out that there is no question of P.'s cloak having been taken away, and correctly explains "my twofold equipment," i.e. the two javelins normally carried by a heroic warrior; cp. Paris, *Iliad* iii, 18. He is thus led, however, to a needless correction of κάμακα in 1155 into a dual. There is no necessity for such literal accuracy. στόλισμα: from στόλος.

1157. ἐκπογλούμεναι: "admiring greatly," a strong word. Like μαργῶσαν (1128) it only occurs in participial form.

1159. γένοιντο: With τέκνα, plural because subject denotes persons. Note absence of caesura here.

1160. πῶς δοκεῖς: A colloquialism, not found in Aesch. or Soph., but frequent in Eur., and of course in Comedy. "You can't imagine how peaceful their talk was."

1164. ἀρκέσαι: "to help." Note aorist.

1166. κόμης: "by the hair," gen. common with verbs of holding on to.

1168. Cp. Aesch., *Ag.*, 864, κακοῦ κάκιον δλλο πῆμα.

1170. πόρπας: equivalent to περόνας, Latin *fibulae*, "brooches."

1172. ἐκ δὲ πηδήσας: tmesis for ἐκπηδήσας δὲ, an epic and archaic usage permissible in a narrative φῆσις such as this.

1173. θήρ ως: an echo of 1058.

1174. τοῖχον ως κυνηγέτης: queried by Verrall, whom Murray follows. The change from the wild beast turning on the dogs in the previous line to the huntsman here is abrupt, but not impossible to Eur.

Note τοῖχος, "side of a tent," τεῖχος, "wall."

1176. τὴν σὴν: equivalent to σοῦ w. σπεύδων intrans.

1178-82. This outburst is not of course to be taken as the poet's own serious opinion. Denunciation of women was a commonplace since Semonides of Amorgos (fr. 7, Diehl).

1179. λέγων ἔστιν: an Ionic idiom, found in Herodotus.

1181. For a magnificent elaboration of a similar theme, cp. Aesch., *Choeph.*, 585, f.: πολλὰ μὲν γὰ τρέφει δεινὰ δειμάτων δχη, κ.τ.λ.

Aesch. makes women's crimes only a special case of ὑπέρτολμον δινδρός φρόνημα.

1182. *αἰεὶ*: "from time to time," as often.

1185-6. These two lines, though quoted by Stobaeus (c. 500 A.D.) along with 1183-4, are unintelligible as they stand. Not merely does *πολλαῖ* stand in the air, but there is no contrast implied between ἐπίφθονοι and *τῶν κακῶν*, whereas the Chorus surely mean to say that most women are good. There is either a very ancient corruption or an interpolation; but the latter, as Page remarks, cannot come from an actor (the usual source), because the lines "have no tolerable sense." For the general sentiment, as Eur. probably intended it, Weil compares fr. 658 (quoted a little before this by Stobaeus), from *Protesilaos*:

δστις δὲ πάσας συντιθεις ψέγει λόγω
γυναικας ἔξης, σκαιός ἔστι κού σοφός,
πολλῶν γάρ ούσῶν τὴν μὲν εύρήσεις κακήν
τὴν δ', ὀσπερ αὐτῇ, λήμ' ἔχουσαν εύγενές.

1187, f. Hecuba, in true professional style, begins by condemning her opponent's use of rhetoric. Another and closely kindred opening for a defence was to profess one's own ignorance of the art of speaking, as Socrates does in Plato's *Apology*. Here the conventional plea is strengthened by emphasis on the opponent's combination of rhetoric with a bad case. In fact, Polymestor has used very little rhetoric at all, except in a rudimentary form, more reminiscent of folk-lore than of the school, at the end of his speech. Hecuba herself, like Socrates, is a much greater master of the art than her opponent. This attack on rhetoric is not of course to be taken as a condemnation of that παιδεία which is earlier praised by Hecuba (814-820). It would be well understood by the audience to be a standard professional gambit.

1188-91. Cp. *Hipp.*, 928, f., where a very similar argument is used by Theseus against his son. Hippolytus, however, is a professional himself, and his defence (*ibid.*, 983, f.), begins with the well-known formula "unaccustomed as I am to public speaking."

1190. *σαθρούς*: "unsound," opp. to *ὑγής*, "sound."

1192. *ήκριβωκότες*: (ἀκριβώ, note quantity of *i*) almost 'professionals'—a clear reference to Sophists who "made the worse appear the better cause" as Socrates was accused of doing.

1194. This would be a popular argument in the Athens which saw the *Clouds* perhaps in the next year. It will be remembered that in this play the "School" of Socrates, in which he teaches the ἄδικος λόγος, is finally burnt like the Pythagorean ἱεροὶ οἰκοὶ in S. Italy.

ἀπώλοντ': gnomic aorist; the phrase is strong, with almost the effect of a curse.

1195. φροιμίοις: "in its opening." προσίμιον was the technical term for the *exordium* of a speech; other parts were διήγησις (narrative) πίστεις (proofs) and ἐπιλογος (conclusion). Construe τὸ σὸν δῶδ' ἔχει (τοῖς ἔμοις) φροιμίοις: "thus far your (Agamemnon's) share in my preamble." φροιμίον owes its initial aspirate to analogy with φρουρά, φροῦδος (from δρά, δδός).

1197. πόνον . . . διπλοῦν: "(ridding them of) a double burden," i.e. the prospect of a fresh Trojan War; cp. 1139.

1201. τίνα . . . χάριν: take together; "what interest did you serve by your zeal?" an allusion to 1175. In typically Greek fashion, she shows that P. could not have been helping Ag., as he claimed, because no interest of *his own* was served by his doing so.

1202. κηδεύσων: Cp. on κηδεστής, 833. Here the verb means "make someone your kin by marriage."

1203. Note accent of τίν': "what cause had you?"

1204. ἔμελλον: understand of Ἑλληνες.

1206. εἰ βούλοιο: "if you wished" (as of course you do not) you would admit that it was gold killed my boy.

1208. ἔπει: emphatic for normal γάρ. Cp. Soph., *O.T.*, 390.

1209. εἰχ': "protected."

1211. τί δ': Here δέ is argumentative, not adversative; the phrase simply resumes πῶς in 1208.

1212. χάριν θέσθαι: "acquire favour *for yourself*."

1214. οὐκέτ' . . . ἐν φάσι: "no longer living."

1215. ἐσήμην': absolute. Edd. are reminded of Aesch., *Ag.*, 293, 497, 818. The word suggests a *beacon*, and the whole phrase

can only be explained as a parenthesis. πολεμίων ὅπο then goes w. οὐκέτ' ἔσμεν ἐν φάσι. This explanation is due to Bernardakis.

1217. πρὸς τοῖσδε: "furthermore."

1219. τοῦδε: Polydorus.

1220. πενομένοις: "leading hard lives," of the Achaeans during the ten years' siege.

1223. τολμᾶς: "bring yourself to."

1224. καὶ μήν: "nay, more."

1226. ἐν τοῖς κακοῖς: "in bad times."

1227. ἔκαστ': w. τὰ χρηστὰ, "in every case."

1228. εἰ δ' ἔσπανιζες: "if you were *now* in want, and Polydorus prosperous."

1230. νῦν δ': "as it is," a common use.

1232. σοὶ δ' ἔγώ λέγω: In her ἐπίλογος, or conclusion, she turns again to Ag. Cp. 1195.

1233. ἀρκέσεις: the fut. w. εἰ almost implies a threat to come.

1234-5. εὐσεβῆ corresponds to ὅσιον, πιστὸν to δίκαιον, as outer to inner and permanent qualities.

1237. She does not call him κακός directly, and at 1233 she has only said κακός φανῆ. Now she skilfully breaks off by pointing to her own helplessness.

1239. ἀφορμᾶς: "starting-points." Hecuba has at least partly disproved her opening contention; "a good cause always gives scope for a good speech."

1240. Ag. would seem himself to have taken lessons in rhetoric.

1243. ίν' εἰδῆς: almost "I may as well tell you." Subjunctive of οἴδα.

1244. οὔτ' οὖν Ἀχαιῶν: "no, nor for the sake of the Greeks." χάριν understood. Cp. 874.

1247. τάχ' οὖν: "Perhaps, as you say."

ράδιον: "a light matter." The Thracians were notoriously fierce.

1248. ἡμῖν δέ γ': "For us at any rate, who are Greeks"; the order gives the emphasis. Cp. 26, and for Greek feelings about injury to strangers or guests, Aesch., *Eum.*, 269, f., Ar., *Ran.*, 145, f. It was counted along with injury to parents as a crime punishable in Hades, and the Furies pursued those guilty of it.

1249. μὴ ἀδικεῖν: note synesis.

φύγω: delib. subj.

1250. οὐκ ἀν δυναίμην: emphatic; "Impossible!"

1251. ἐτόλμας, τλῆθι: a play on words; cp. 562. "Since you could bear to do a wicked thing, you must also bear its unpleasant consequences." τολμᾶν, lit. "to show wicked daring."

1253. ὑφέξω δίκην: "lose my case to my inferiors." In calling H. a female slave, he is relieving his feelings by insult.

1254, f. :On στιχομθία, cp. Introduction to First Epeisodion, 216 *supra*.

οὐκούν: Cp. 251. εἴπερ, like εἰπερ γε, "if, as is the case, since"; Latin *si quidem*.

1259. τάχ': "maybe." νοτὶς "spray."

1260. μῶν ναυστολήσῃ: The subj. follows ἡνίκ' ἀν. Hecuba's interruption is of course sarcastic; she means "are you threatening me with the prospect of a voyage to Greece?" which of course has no terrors for her.

1261. μὲν οὖν: "no, but," as often. Latin *immo, immo vero*.

καρχησίων: καρχησίον occurs first in Sappho, 51, 3, where it means a kind of "narrow-waisted" drinking-cup. The meaning "mast-head," which it has here, occurs first in Pindar, *Nem.* 5, 51, and appears to be a nautical slang-derivation from its original sense, due to some peculiarity of shape. Latin *carchesium*, whence Ital. *calcese*, Fr. *calcket* (Boisacq.).

1262. An elaborate way of saying "who will push me?"

1263. ἀμβήσῃ: second person, fut. of ἀναβαίνω. On Aeolicism, cp. 1100.

πρὸς ιστὸν: "up the mast."

1264. Again heavily sarcastic.

1265. πύρσ': πύρσος, Attic πυρός, lit. "fiery," as here. As a proper name, Πύρρος, "red-head," it is paroxytone. The metamorphosis of Hecuba into a dog with fiery eyes is described, as we might expect, in Ovid, *Met.* xiii, 565, f., where she is said to have undergone it after having been stoned to death by Thracians in revenge for Polymestor. According to another version (Schol. Lycophron, 1181) she was stoned by the Greeks; Dion of Prusa (ed. von Arnim, xxxiii, 59) says she was changed by the Erinyes, and Nicander (3rd cent. B.C., quoted by Schol. on 3 *supra*) that she sprang into the sea after the fall of Troy. We have no means of judging the relative ages of these stories nor of deciding how far Eur. may have added to older legend. In any case, this story, and its connection with the spot called κυνὸς σῆμα (probably marked by a great heap of stones, whence the detail about the manner of her death), point to some original kinship between Hecuba and the Asiatic goddess Hecate, who was thought to be accompanied by howling demon-dogs or to take a dog's form herself, and who was propitiated by throwing a stone on a cairn at cross-roads. Hecuba may well have begun as a local form of this dreaded goddess of earth and the underworld.

1267. Herod. vii, 111, tells of an oracle of Dionysus among the Satrae, a Thracian tribe. The Greeks also regarded him as a god of prophecy; cp. *Bacchae*, 298, f. It is not unlikely that the prophetic *deus ex machina* was originally Dionysus himself, and that Aeschylus, in his *Lykourgeia*, was the first poet to make him a Thracian. In *Bacchae*, where he prophesies, he comes from Lydia.

1268. Once more sarcastic.

1270. This line is very puzzling as it stands. Murray marks it suspect, and indeed it requires drastic interpretation to give it sense. Weil's conjecture φάστιν for βίον seems the simplest remedy: Hecuba asks for the conclusion of the oracle she has interrupted.

1272. ἐπωδόν: The meaning "called after," required by the context, is unique for this word, which normally means either "charmer" or "song" or "verse." There seems to be a curious confusion between συνωδόν and ἐπώνυμον.

1275. **καὶ στήν γ'** : "yes, and what is more, your daughter, C., must die." The reference is of course to the story told in *Odyssey*, xi, 420, f., and in Aesch., *Ag.*

1276. **ἀπέπτυσ'** : "instantaneous" aorist. The meaning is of course "*absit omen.*" **ταῦτα** means the death referred to; her gesture (or rather formula) is intended to turn it back on P. himself.

1277. **ἄλοχος** : Clytemnestra.

πικρά : "guardian of his house who will bring him bitter death"; an *oxymoron*.

1278. **μήπω** : a pious understatement of her wish, instead of **μήποτε**; *litotes*.

1280. Cp. 1127.

1281. **κτεῖν'** : "go on, kill," the *durative* sense of the present.

λουτρά : Agamemnon was killed in his bath. **ἀμμένει** : Aeolicism; cp. 1100.

1282. **οὐχ ἔλξετ'** : for the idiom, cp. 579.

1283. **ἔφέξετε** : "check."

1284. **ἔγκλήτετ'** : note present; "go on, close my mouth."

1285. **νήσων** : partitive gen. w. **που**.

1287. Cp. word order at 372.

1291. This prayer is "ironical" coming, as it does, after Polymestor's prophecy.

1293-5. The final anapaests are usually quite brief; in *Alcestis*, *Andromache*, *Helen*, the same verses are repeated.

VOCABULARY

The principal tenses of Compound Verbs will be found under the Simple Verb.

ἄ, ἄ, *interj.*, ah, ha! alas!

ἄ, *Dor. for ἦ, from ὁ, ἦ, τό.*

ἄ, *Dor. for ἦ, from ὁς, ἦ, ὁ.*

ἄγαθοί =οι ἄγαθοί.

ἄγαθός, -ῆ, -όν, good, excellent, brave.

ἄγαλμα, -άτος, *n.*, glory, honour, 461; statue, 560.

Ἄγαμέμνων, -ονος, *m.* Agamemnon, son of Atreus, king of Mycenæ, commander of Greeks at Troy.

ἄγαστός, -ή, -όν, *verbal adj.* of ἄγαμαι, desirable.

ἄγγελθείς. *See* ἄγγελλω.

ἄγγελία, -ας, *f.*, message, news.

ἄγγελλω, -ελῶ, ἄγγειλα, ἄγγελκα, announce, report.

ἄγειρω, -ερῶ, gather, collect.

ἄγέραστος, -ον, unrewarded.

ἄγησαι (*Dor.*) = ἄγησαι, 1 *aor.* mid. *imperat.*

ἄγκυρα, -ας, *f.*, anchor.

ἄ-γνωσία, -ας, *f.*, ignorance.

ἄγρα, *f.*, booty, spoils.

ἄγριος, -α, -ον, wild.

ἄγω, ἄγω, ἄγαγον, lead, bring; spend, pass (364); carry off, 937.

ἄγωγός, -όν, *adj.*, bringing up, used as *subst.* (536).

ἄγών, -ῶνος, *m.*, contest, struggle.

ἄγωνία, -ας, *f.*, struggle, 314.

Ἄδ' (*Dor.*) = Ἅδει.

ἄ-δάκρυτος, -ον, tearless.

ἄδελφή, *f.* sister.

ἄδελφός, *m.*, brother; ἄδελφώ, brother and sister, 896.

ἄ-δικώ, -ήσω, act wrongly or unjustly.

ἄ-δικος, -ον, unjust, wrong.

ἄ-δοξέω, be of no reputation.

ἄ-δώρητος, -ον, unrequited.

ἄει, *adv.*, always, ever; from time to time.

ἄειρω, ἄρω, raise, support.

ἄηδών, -όνος (-οῦς), *f.*, nightingale.

Ἄθανά (*Dor.*) = Ἄθηνη, *f.*, Athene, patron goddess of Athens.

Ἄθηναι, -ῶν, *f.*, Athens.

Ἄθηναῖος, -αία, Athenian, 467.

ἄθλιος, -α, -ον, wretched.

ἄθραυστος, -ον, unbroken, unhurt.

ἄθρέω, gaze upon, inspect.

ἄθροιζω, -σω, ἄθροισα, gather, muster.

ἄθροισις, -εως, *f.*, mustering, gathering.

ἄτα, *f.*, land.

ἄτα, alas! ah, me!

Ἄιγυπτος, Aegyptus, king of Egypt. *See* 886, note.

Ἄιδα (*Dor.*) = Άιδου.

ἄιδομαι, -έσομαι, ἄιδεσθην, revere, respect.

Ἄιδης ('Αιδης and Ἅδης), -ον, *m.*, Hades, God of underworld.

αἰδώς, -οῦς, *f.*, reverence, shame.

αἰθαλος, *m.*, smoky flame.

αἰθήρ, -έρος, *m.*, upper air, air.

αἷμα, -στος, *n.*, blood.

αἷμάσσω, -ξω, ήμαξα, make bloody.

αἱματόεις, -εσσα, -εν, *adj.*, bloody.

αἱμων, -ον, -ονος, *adj.*, bloody.

αἰνέω, -έσω, ήνεσα, praise.

αἰνό-παρις, -ίδος, wicked Paris, 946, *note*.

αἱρέω, -ήσω, εἴλον, ήρηκα, -μαι, ήρέθην, take; catch, get into one's power; slay (886).

αἱρω, ἀρδ, ήρα, lift, raise; αἱ. πόδα, walk, 965; αἱ. στόλον, get together expedition, 1141; excite, 69.

αἰσθάνομαι, αἰσθήσομαι, ήσθρμην, ήσθημαι, see, perceive, understand.

αἴσσω (*and* ξσσω), ξέω (ξέω), rush, 1105; float, 31, *note*.

αἰσχρός, -ά, -όν, base, disgraceful, shameful; *superl.* αἰσχιστος. *Superl. adv.*, αἰσχιστα, most shamefully.

αἰσχύνη, *f.*, shame, disgrace.

αἰσχύνω, αἰσχυνῶ, ήσχύνθην, *trans.* shame; *mid.*, be ashamed.

αἰτέω, -ήσω, ήτησα, ask, ask for, beg, demand; *mid.*, ask for oneself, 390.

αἰτία, *f.*, reason, ground.

αἰτιος, -α, -ον, he (*or that*) which causes; *neut.* αἰτιον, the cause, 974.

αἰχμ-αλωτής, -ίδος, *f.*, female captive; *used as adj.* at 1016, etc.

αἰχμ-άλωτος, -ον, captive.

αἰχμή, *f.*, spear-point.

αἰχμητής, -οῦ, *adj.*, armed with spear.

αἴω, hear.

αἰών, -ώνος, *m.*, life, lifetime.

αἰωρέω, lift up; *pass.*, hover.

ἀκάτος, *f.*, light vessel; ship.

ἀκέομαι, -έσομαι, heal.

ἀ-κλαυστος, -ον, unwept, un-lamented.

ἀκμή, *f.*, point (*of time*), crisis.

ἀκοίταν (*Dor.*)=ἀκοίτην.

ἀκοίτης, -ου, *m.*, husband.

ἀ-κόλαυστος, -ον, undisciplined.

ἀκούω, -σομαι, ήκουσα, ἀκήκοα, ήκουσμαι, -σθην, hear, listen, *trans. and intrans.*

ἀκραιφνής, -ές, unmixed, pure.

ἀκριβώω, make accurate, 1192, (*perf. part.* ήκριβωκώς).

ἀκρος, -α, -ον, at furthest point, topmost, outermost; ἀ. χόμα, top of mound, 524; ἀ. καρδία, surface of my heart, 242. *See* 94, 558.

ἀκτή, *f.*, beach, strand.

ἀκτίς, -ίνος, *f.*, ray.

ἀλλάστωρ, -ορος, *m.*, avenging demon.

ἀλγέω, suffer, be in pain *or* grief.

ἀλγος, -ους, *n.*, pain, grief.

Ἀλέξανδρος, name of Paris (*lit.* defender of men).

ἀ-ληθής, -ές, *adj.*, true; τὰ ἀληθῆ, truth, 1206.

ἀ-λιαστος, -ον, unceasing. *See note*, 85.

ἀλι-ήρης, -ες, sweeping over sea.

ἀ-λίμενος, -ον, harbourless.

ἀλιος, -α, -ον, of sea.

ἄλιος, *Dor. for* ήλιος.

ἄλις, *adv.*, enough, *with gen.*, 278.

ἀλισκομαι, ἀλώσομαι, ἔάλων (*part.* ἀλούς), ἔάλωκα, *pass.*, am taken.

ἀλκή, *f.*, strength.

ἀλλά, *adv.*, but.

ἄλλα, *from* ἄλλος.

ἄλλάσσω, -ξω, change.

ἄλλος, -η, -ο, *adj.*, other; **ἄλλος τις**, some one else; **οὐδὲν ἄλλο**, nothing else; **ἄλλος πρὸς ἄλλῳ**, one in addition to another; **with article**, the rest; **adv. acc.** τὰς ἄλλας, in all other respects. **ἄλλοτε**, *adv.*, at another time. **ἄλλοτριος**, -α, -ον, of or belonging to another. **ἄλλως**, *adv.*, otherwise, idly, in vain. **ἄλμα**, -άτος, *n.*, leap. **ἄλοχος**, *f.*, spouse, wife. **ἄλοις**. *See* ἄλισκομαι. **ἄλς**, **ἄλός**, *f.*, sea, 26; sea-water, 610. **ἄλωσις**, -εως, *f.*, capture, taking. **ἄμα**, *adv.*, at same time. **ἄμαθια**, *f.*, ignorance, folly. **ἄμαρτάνω**, -τήσομαι, **ἡμαρτον**, -τηκα, err, fail to get, miss, *with gen.*, 594. **ἄμ-βήσει**, syncopated form of **ἄνα-βήσει**, *fut.* of **ἄνα-βαίνω**. **ἄμεγαρτος**, -ον, unenviable, hence direful. **ἄμειθω**, exchange, hand on; *mid.*, answer, 1196. **ἄμεινων**, -ον, *comp.* of **ἄγαθός**. **ἄμέρα**, *Dor.* for **ἡμέρα**. **ἄμέρδω**, -σω, deprive, rob. **ἄμέτρητος**, -ον, measureless, numberless. **ἄμήχανος**, -ον, inconceivable. **ἄμιλλα**, *f.*, contest, conflict. **ἄμιλλάομαι**, contend, strive. **ἄμμένει** = **ἄναμένει**. **ἄμ-μορος**, -ον, without share in. **ἄμορφος**, -ον, unsightly. **ἄμ-πτάμενος**, syncopated form of **ἄνα-πτάμενος**, *aor.* of **ἄνα-πέτουμαι**. **ἄμπυξ**, -ύκος, *c.*, headband, snood. **ἄμύνω**, -νω, **ἡμύνα**, ward off, hence (*with dat.*), defend, help. **ἄμφι**, *prep. with acc.*, round, near, beside; concerning; *with gen.*, about, concerning. **ἄμφι-κρύπτω**, hide on every side, surround. **ἄμφι-πίπτω** (*tenses like πίπτω*), fall around. **ἄμφι-πύρος**, -ον, blazing all round. **ἄμφι-τίθημι** (*tenses like τίθημι*), put around, wrap round. **ἄμφι-χρυσός**, -ον, gilded all over. **ἄν** *Particle*; *w. vbs.*, conditional; *w. pronouns, etc.*, indef. **ἄν**, *Dor.* for **ἄν** = **έάν**. **ἄν**' = **έάν**. **ἄν** (*Dor.*) = **ήν**. **ἄνα**, *prep. with acc.*, through, throughout. **ἄνα-βαίνω** (*tenses like βαίνω*), climb up. **ἄνάγκα** (*Dor.*) = **άνάγκη**. **ἄναγκάζω**, compel, constrain. **ἄναγκαλος**, -ον, necessary; **τὸ δὲ** **άναγκη**, necessity. **άνάγκη**, *f.*, necessity; ties of relationship; **άν**. (*έστι*), it is necessary. **άνάδετος**, -ον, binding up (*the hair*). **άν-σθρέω**, *aor.* **άνθρησα**, gaze upon, behold. **άνα-μένω**, await. **άν-ανδρος**, -ον, husbandless. **άναξ**, -κτος, *m.*, king, lord. **άνα-πέτουμαι**, -πτήσομαι, -επτάμην (-επτόμην), fly up. **άναρπαστάν**, *Dor.* for **τάν**. **άν-αρπαστός**, -ή, -όν, dragged (*torn*) away. **άνα-ρ-ρήγνυμι**, -ρήξω, break through. **άν-αρχία**, *f.*, lawlessness. **άνασσα**, *f.*, queen, lady.

ἀνα-σπίνω, groan aloud, bewail.

ἀνδρό-φόνος, -ον, man-slaying, murderous.

ἀν-εκτός, -όν, durable; οὐκ ἀ-, unendurable.

ἀν-έρχομαι (*tenses as ἔρχομαι*), go or come up.

ἀν-έσχον, aor. of ἀνέχω.

ἀν-έχω (*tenses as ἔχω*), hold up, maintain, uplift, 459; ἀνέχων λέκτρα, ever holding in honour, 123.

ἀν-ήμερος, -ον, wild, cruel.

ἀνήρ, ἀνδρός, *m.*, man (*esp. as opp. to woman*), hero, warrior.

ἀνθ' = ἀντί.

ἀνθ-αρέομαι (*tenses like αἱρέομαι*), dispute, lay claim to.

ἀνθ-ἀπτομαι, grasp in turn, with gen.

ἀνθέω, ἥνθουν, flourish, prosper.

ἀνθό-κροκος, -ον, flower-bespangled.

ἀνθρωπός, *m.*, man (*esp. as opp. to animals*); *pl.*, men=man-kind.

ἀνθρωπο-σφαγέω, slay human being.

ἀν-ιστημι (*tenses like ιστημι*), set up; *intrans.*, be destroyed, 494, note; *mid.*, ἀνιστασσο, rise.

ἀν-νοια, *f.*, folly.

ἀν-οίκτως, *adv.*, without pity.

ἀν-όνητα, *adv.*, to no purpose.

ἀν-όσιος, -ον, unholy.

ἀντ-ακούω, hear in turn.

ἀντ-απο-κτίνω, kill in return, in revenge.

ἀντί, *prep. with gen.*, instead of, in place of; ἀνθ' ὅτου, wherefore, for what reason.

ἀντί-δίδωμι, give in return.

ἀντί-ποια, -ων, *pl.* (*ποιητή*), retribution.

ἀντί-στηκώ, *lit.* weigh over against, hence compensate for, 57, note.

ἀντλός, *m.*, bilge-water, sea, 1025, note.

ἀν-υμέναος, -ον, without bridal song, *i.e.*, unwedded.

ἀνυμφός, -ον, unwedded.

ἀντώ and ἀνώ, -σω, effect, accomplish.

ἀνω, *adv.*, up, upwards, on high; τούς ἀ., (gods) above, 791.

ἀν-ωνύμαστος, -ον, nameless, indescribable.

ἀξία, *f.*, worth, desert.

ἀξίος, -α, -ον, worthy, worth; οὐ γάρ ἀξιον (408), it is not meet.

ἀξιώ, deem worthy, honour; *perf. pass.* ήξιωμα.

ἀξιώμα, -άτος, *n.* that of which one is thought worthy, reputation.

ἀξιώς, worthily.

ἀξω, *from* ἀσσω.

ἀπ-αγγέλλω, bring back word, report, announce.

ἀπ-άγω, carry away, bear back.

ἀπ-παῖς, -δος, *adj.*, childless.

ἀπ-απέω, ask back, ask in return.

ἀπ-αλλάσσω, put or take away.

ἀπάρθενος, -ον, *adj.*, not a maiden.

ἀπᾶς, ἀπασσα, ἀπαν, all, whole.

ἀπ-ειμι (*see εἰμι*), go away, depart.

ἀπ-ειμι (*see εἰμι*), be away, be distant.

ἀπ-επον, aor. forbid, renounce; give in, 942.

ἀπ-ελαύνω (*tenses like ἐλαύνω*), drive away.

Ἀπελάνός, river in Thessaly, 454.

ἀποστέω, mistrust.

ἀποστος, -ον, incredible.

ἀπό *prep. with gen.*, from; *after case* μητρός ἀρπασθείσα πότο, 513.

ἀπο-βαίνω (*tenses as βαίνω*), go away from, depart from.

ἀπό-βλεπτος, -ον, gazed upon, admired. *See note*, 355.

ἀπο-κείρω, -κερῶ, -κέκαρμαι, shear off.

ἀπο-κουρφίζω, lighten.

ἀπο-κτείνω (*tenses as κτείνω*), slay, kill.

ἀπόλεμος, -ον, unwarlike.

ἀπολίς, -ι, *adj.*, without city or state, cityless.

ἀπό-δλλυμ (tenses as δλλυμι), ruin, destroy, kill; *mid.*, be undone, perish.

ἀπο-ξενώ, drive into exile.

ἀπο-πέμπω, send away; avert; *mid.*, send away from myself, hence abhor, shrink from.

ἀπο-πτύω, spit away, hence loathe, spurn.

ἀπόρθητος, -ον, unsacked.

ἀπο-σκοπέω, gaze at.

ἀπο-σπάω, -σπάσω, -έσπασα, -εσπάσθην, tear (drag) away.

ἀπο-σταθείς. *See ἀφ-ιστημι*.

ἀπο-στέλλω, send off.

ἀπο-στη-. *See ἀφ-ιστημι*.

ἀπο-ουσία, *f.*, absence.

ἐπτω, ἐψω, ἐψα, *mid.* ἐψουμαι, ἐψάμην, take hold of, touch; grasp with the mind (*with gen.*), 675.

ἀπύσω, *Dor.* for ἡπύσω.

ἀπ-ωθέω, thrust away, reject; *mid.*, abandon, 1242.

ἀπ-ωλ-. *See ἀπ-όλλυμι*.

ἀπ-ωσ-. *See ἀπ-ωθέω*.

ἄρα, *particle*, so then, perhaps, after all.

ἄρα. *Interrog. particle*.

ἄράμενος, from αἴρω.

ἄράσσω, smite.

Ἄργειος, -α, -ον, man of Argos, hence Argive, Greek.

Ἄργος, -ους, *n.* town in Peloponnesus.

ἄργυρος, *m.*, silver.

ἄρδην, *adv.* (αἴρω), wholly, altogether.

ἄρειαν. *See αἴρω*.

Ἄρης, -εος, *m.*, Ares.

ἄρθρον, *n.*, joint, limb.

ἄριθμός, *m.*, number.

ἄριστερός, -όν, on left hand.

ἄριστος, -η, -ον, best, bravest; used as *superl.* of ἀγαθός.

ἄρκεώ, -έσω, ἄρκεσα, ward off defend.

ἄρκουντως, sufficiently.

ἄρμα, -άτος, *n.*, chariot.

ἄρνεομαι, deny.

ἄρνυμαι (*only in pres. in imperf.*), win for myself.

ἄρπάζω, -σω (*and -ξω*), ἄρπάσθην, snatch, seize.

ἄρρητος, -ον, unspeakable, unutterable, horrible.

ἄρσην, -ενος, *adj.*, male.

Ἄρτεμις, -ιδος, *f.*, huntress goddess, daughter of Zeus and Leto, born and worshipped at Delos with Apollo.

ἄρτι-μαθής, -ές, having just learnt.

ἄρτιώς, *adv.*, recently, just now.

ἄρχαῖος, -α, -ον, ancient, venerable.

ἄρχω, ἄρξω, ἄρξα, rule (*with gen.*); *mid.*, begin.

ἄσθενής, -ές, *adj.*, weak.

Ἄσία, Asia; generally restricted to Asia Minor.

ἄσπασμα, -άτος, *n.*, embrace.

ἄστενακτος, -ον, without a groan.

ἄστυ, -εος, *n.*, town.

ἄ-σφαλτς, -ές, safe, secure; ἐν ἀσφαλείᾳ, in safety, 981.

ἄ-σφαλως, safely.

ἄ-σχημονέω, be put to shame (*σχήμων*, unseemly).

ἄταρ, but, yet.

ἀ-ταφος, -ον, unburied.
 ἀ-τεκνος, -ον, childless.
 ἀτερ, *prep. with gen.*, without.
 ἀ-τέρμων, -ονος, *adj.*, boundless.
 ἀτη, *f.*, ruin, destruction.
 Ἀτρειδης, -ον, *m.*, son of Atreus.
 αὖ, again, on the other hand.
 αύγάζω (αύγη), shine upon.
 αύγη, *f.*, beam.
 αύδαν, *Dor. for αύδην*.
 αύδω, speak, utter.
 αύδη, *f.*, voice.
 αύθ' = αύτά, 1227.
 αύθις, again, back again.
 αύλη, *f.*, courtyard, palace.
 αύξομαι, αύξησομαι, πονήσθην, grow.
 αύρα, *f.*, breeze.
 αύτέω, utter, shout.
 αύτίκα, forthwith, immediately.
 αύτός, -ή, -ό, self, him-, her-, itself, themselves; *in oblique cases* him, her, it, etc.; δ αύτός, the same.
 αύτός = δ αύτός (*crasis*).
 αύτοῦ, *adv.*, there, here.
 αύτοῦ = ξαυτοῦ.
 αύχην, -ένος, *m.*, neck, throat.
 ἀφ-αἱρέω (*tenses as αἱρέω*), take away from (*with double acc.*), 285.
 ἀφ-ειλόμην, *from ἀφ-αἱρέω*.
 ἀφ-είμαι, *from ἀφ-αἱμι*.
 ἀφ-έλκω (*tenses as ἔλκω*), drag away.
 ἀφ-ίημι (*tenses as ίημι*), send forth; cast or fling forth; πνέω, give up ghost, die, 571; leave, 117; give up, resign, 367; release, 1292.
 ἀφ-ικένομαι (*tenses as ίκνεμαι*), come, arrive at.
 ἀφ-ιστημι (*tenses as ίστημι*), put away, remove; *intrans. tenses and mid.*, keep away from, 980; stand away from, 807; get out of way of (*with dat.*), 1054.
 ἀφ-ορμή, *f.*, starting-point, occasion.
 Ἀχαιικός, -ή, -όν, Achaean.
 Ἀχαιοί, Achaeans, *i.e.*, Greeks.
 ἀχάριστος, -ον, thankless.
 ἀχθεινός, -ή, -όν, burdensome, troublesome.
 Ἀχιλλεύς ('Αχιλλεύς), -έως, *m.*, Achilles, son of Peleus and Thetis, chief warrior of Greeks at Troy.
 Ἀχιλλειος, -ον, of Achilles.
 ἀχος, -ους, *n.*, grief, woe.
 ἀ-ωρος, -ον, untimely, 425.
 ἀχώ, *f.*, *Dor.* = ἡχώ.
 βαίνω, βήσομαι, έβην, βέβηκα, walk, advance.
 βάκτρον, *n.*, staff.
 βακχειος, -α, -ον, Bacchic, frenzied.
 βάκχη, *f.*, frenzied devotee of Bacchus; prophetess (*used of Cassandra*), 123.
 βαλιός, -ά, -όν, dappled.
 βάλλω, βαλῶ, έβαλον, βέβημαι, έβλήθην, throw, cast, hurl, shoot; 574, bestrew.
 βάπτω, dip.
 βάρβαρος, -ον, *adj.*, not Greek, foreign, hence wild, savage; τὸ βάρβαρον, 1129, *note*; *subst.*, foreigner, barbarian, 328.
 βάρος, -ους, *n.*, weight, load.
 βαρύς, -εία, -ύ, *adj.*, heavy, grievous, cruel.
 βασιλέυς, -έως, *m.*; king.
 βασιλίς, -ίδος, *f.*, queen, princess.
 βάσις, -εως, *f.*, stepping, step.

βέλος, -ου, *n.*, shaft, blow, 1041,
note.

βία, *f.*, violence, force; πρὸς βίαν,
βίᾳ, by force.

βίαιος, -α, -ον, forced, compulsory.
βίος, *m.*, life, livelihood, susten-
ance.

βιοτή, *f.*, life.

βλάπτω, harm, injure.

βλάστημα, -ατος, *n.*, sprout, crop.

βλέπω, *see*, behold, 585; *with or*
without φῶς, *see* light of day, be
alive.

βλέφαρον, *n.*, eyelid.

βλώ-σκω, μολοῦμαι, ἐμολον, μέμβλωκα,
come, go.

βοάω, -ήσω, cry out.

βοή, *f.*, loud cry.

βου-θυτέω, sacrifice oxen.

βούλευμα, -ατος, *n.*, purpose, plan.

βουλεύω, plot, plan.

βούλομαι, -ήσομαι, βεβούλημαι,
ἐβούληθην, wish, desire, be
willing.

βούτης, -ου, *m.*, herdsman.

βραδύ-πονος, -ποδος, *adj.*, slow-
footed.

βραδύς, -εῖσ, -ύ, *adj.*, slow.

βραχίων, -ονος, *m.*, arm.

βροτός, -οῦ, *m.*, mortal.

βωμός, -οῦ, *m.*, altar.

γαῖα, *f.*, land, ground, earth.

γαληνός, -όν, *adj.*, gentle, calm.

γάμος, *m.*, marriage (often in *pl.*).

γάρ, for.

γε, particle, enclitic, at least,
surely; sometimes equivalent
to yes. See notes on 246, etc.

γέγηθα. *See* γηθέω.

γεγώς, γεγῶσα, γεγώς, *perf. part.*
of γεγνομαι.

γείτων, -ονος, *c.*, neighbour.

γενέα, *f.*, race.

γενείας, -άδος, *f.*, beard.

γένειον, *n.*, chin.

γέννα, -ης, *f.*, child, offspring.

γενναῖος, -α, -ον, noble.

γένος, -ους, *n.*, race, kind, stock.

γένυς, -υος, *f.*, cheek.

γεραιός, -ά, -όν, aged; *subst.*,
γεραιά, an old woman, 389.

γέρας, -ως, *n.*, gift, gift of honour.

γέρων, -οντος, *adj.*, aged, old;
subst., old man.

γεύομαι, taste, experience (*with*
gen.).

γῆ, *f.*, earth, land, country.

γηθέω, -ήσω, ἐγήθησα, γέγηθα,
rejoice.

γηραιός, -ά, -όν, aged; *subst.*,
old woman.

γῆρας, -ως, *n.*, old age.

γι-γνώ-σκω, γνώσομαι, ἔγνων,
ἔγνωκα, -σμαι, learn, ascertain;
hence know, recognise.

γι-γν-ομαι, γενήσομαι, ἔγενόμην,
γέγονα, γεγένημαι, ἔγενθην,
become, turn out, happen.

γλῶσσα, *f.*, tongue.

γνώμη, *f.*, will, purpose, judg-
ment; κατὰ γνώμην, 867.

γοερός, -ά, -όν, wailing, mournful.

γόνος, *m.*, child.

γόνυ, -ατος, *n.*, knee.

γόσος, *m.*, wailing, lamentation.

γουνάτων=γονάτων.

γραῖα, *f.*, old woman.

γραῖος, -α, -ον, old, aged.

γραῦς, γρᾶς, *f.*, old woman.

γραφεύς, -έως, *m.*, painter.

γραφή, *f.*, writing; νόμων γραφαί,
written laws, 866.

γύνη, -ου, *m.*, piece of land.

γυνός, -ή, -όν, naked; γυμνόν
τιθέναι, strip (*of arms*).

γυμνόω, strip naked.

γυνή, -αικός, *f.*, woman; lady
(*used as title of respect*).
γω=ἔγω (prodelision).

δαιδάλεος, -ον, cunningly wrought.
Δαιδάλος, *m.*, mythical artist of
Crete, 838, *note*.

δαιμων, -ονος, *m.* and *f.*, deity, god,
goddess.

δαι-νῦμι, δαισω, ἔδαισα, feast;
mid., feast upon.

δαις, δαιτός, *f.*, feast.

δάκρυ, *n.*, tear.

δάκρυον, *n.*, tear.

δακρύω, weep.

δάμαρ, -άρτος, *f.*, spouse, wife.

Δαναΐδαι, *m.*, descendants of
Danaus, Greeks.

Δαναοι, -ῶν, *m.*, name used for
Greeks.

δᾶρον (*Dor.*)=δηρόν, *adv.*, long,
for long time.

δάφνη, *f.*, laurel- or bay-tree.

δάω, obsolete present. See ἔδανεν.

δέ, particle, but. Often answers
μέν, but also merely connects
sentences.

δει, δεῖσει, it is necessary,
needful; ὃν σε δει, which you
need, 1021.

δεῖδω, δείσω, ἔδεισα, δέδοικα
(δέδια), fear, dread.

δείκ-νῦμι, δείξω, show, point out.

δεῖλαιος, -α, -ον, miserable,
wretched.

δεῖμα, -άτος, *n.*, terror, horror.

δειμαίνω, fear, dread.

δεῖνός, -ή, -όν, dreadful; also
wonderful, strange.

δεῖπνον, *n.*, meal, banquet.

δειρή, *f.*, neck.

δέμας (*only in nom. and acc.
sing.*), *n.*, body, form,

δεξίος, -ά, -όν, right, on right;
δεξιά, συντε., right hand.

δέπτας, -αος, *n.*, cup, goblet.

δέργυμα, -άτρος, *n.*, look, glance.

δέρη (=δειρή), *f.*, neck, throat.

δέρκομαι, -ξομαι, ἔδρακον, δέδορκα,
behold.

δέσποινα, *f.*, lady, mistress.

δεσπόστηνος, -ον, of our masters.

δεσπότης, -ον, *m.*, master, lord.

δεῦρο, *adv.*, hither.

δεύτερον, *adv.*, in next place.

δέχομαι, δέξομαι, δέδεγμαι, ἔδέχθην,
receive, accept, listen to.

δή, particle, in truth, indeed;
ποι δή, whither then? τί δή,
pray what?

δηκ-τήριος, -ον, biting (*with gen.*)
(δάκνω, bite).

Δηλιός, -άδος, *f.*, *adj.*, Delian, of
Delos (sacred isle in Aegean).

δημ-ηγόρος, -ον, *adj.*, addressing
the people; δημηγόρους τιμάς
(254), a speaker's honours.

δημο-χαρίστης, -ον, *m.*, one who
seeks to please the people.

δήποτε, lately.

δῆτα, *adv.*, surely, indeed; οὐ
δῆτα, no indeed! forsooth, *in
irony*, 623; *in question*, 247.

Δία, from Zeus.

διά, *prep.* (*with gen.*, through;
with acc., on account of);
of time, διά μακροῦ, long-lasting,
320; *by means of*, 442, 1004;
διά χερός, 673; διά τέλους, con-
tinually, throughout; δι'
οίκτου ἔχειν, 851.

δια-βάλλω (*tenses as βάλλω*),
slander, speak evil of.

δια-δοχή, *f.*, succession.

διά-δοχος, -ον, *adj.*, bringing
succession. See *note*, 588.

δι-αιμος, -ον, *adj.*, bloody (*αιμα*),
656, *note*.

δια·κωλυω, hinder.

δια·μοιράω, -άσω, tear limb from limb.

δια·ρ·ροή, *f.*, pipe, channel, 567; πνεύματος δ. = windpipe.

δια·σπάω, -σπάσω, tear in pieces.

δια·τέμνω, cut in pieces; *aor.* διέτεμον.

δι·αυλος, δ., double course, *note*, 29.

δια·φέρω (*tenses as φέρω*), make difference, 599.

δια·φθείρω (*tenses as φθείρω*), destroy, corrupt, 598.

διδαχης, -εως, *f.*, teaching.

δι·δά·σκω, -ξω, ἔδιδαξα, teach, inform; διδαξον τοῦτο, tell me this; διδάσκου, be advised.

δι·δω·μι, δώσω, ἔδωκα, δέδωκα, ἔδοθην, give, grant, bring forth, give up, etc.; δικην δ., pay penalty.

δι·εργάζομαι, destroy, kill.

δι·ερείδομαι, *mid.*, lean upon.

δίκαιος, -ά, -ον, just, fair, right; τὸ δίκαιον, justice.

δίκαιως, justly.

δίκη, *f.*, justice, law, right, just penalty; δ. διδόναι (ὑπέχειν), pay penalty, 803, etc.; πολεμίων δίκην, like enemies, 1162.

δι·όλλυμι, destroy utterly.

Διόνυσος, *m.*, Dionysus, Bacchus.

δι·ορίζω, mark off, define, determine.

Διός, *from* Ζεύς.

διος, -α, -ον, divine.

Διόσ·κοροι, Castor and Polydeuces, sons of Zeus and Leda, and brothers of Helen.

διπλούς, -η, -οῦν, *adj.*, twofold, double.

δι·πτῦχος, -ον, twofold; *pl.*, two, 1287.

δις, twice.

δισσός, -ή, -όν, twofold.

δίχα, asunder.

διώκω, pursue.

δι·ώλεσα. *See* δι·όλλυμι.

διμήις, -ίδος, *f.*, female slave.

διώς, -ώσ, *m.*, slave.

δοκέω (*tenses formed from δοκ-*), think, deem, suppose; *with inf.*, seem, appear; πῶς δοκεῖς 1160, *note*; *impersonal* δοκεῖ, it seems, seems good; ἔδοξε, it was determined; οι δοκοῦντες, men of repute, 295.

δόλος, *m.*, craft, treachery.

δόμος, *m.*, house, dwelling, home.

δόξα, *f.*, opinion.

δοξάζω, suppose.

δορι·θήρατος, -ον, captured by spear.

δορι·κτητος, -ον, won by spear.

δόρυ, -άτος, *n.*, spear.

δουλεία, *f.*, slavery.

δουλεῖος, -α, -ον, of slaves, of slavery.

δουλεύω, be a slave.

δούλη, *f.*, female slave.

δοῦλος, *m.*, slave; *adj.* = δούλειος; τὸ δοῦλον, slavery, 332.

δουλόσυνος, -ον, enslaved.

δράω, δράσω, ἔδρασα (ἔδραν), δέδρακα, do, accomplish; καλῶς δ., benefit.

δρύππω, tear; *mid.*, tear (oneself), 655.

δρῦς, δρύς, *f.*, oak.

δύναμαι, -έσω, *f.*, power, strength.

δύο, two.

δύρομαι = δέδύρομαι, lament.

δύσ·μαχος, -ον, hard to fight against, irresistible.

δυσ·μενής, -ής, hostile; τὸ δυσμενές, hostility, 745.

δύσ-νοια, *f.*, ill-will, dislike: δύσ-τάνος, *Dor.* for δύστηνος.

δύσ-τηνος, -ov, wretched, unhappy.

δυσ-τυχέω, to be unfortunate.

δυσ-τυχής, -ēs, unfortunate.

δυσ-φημέω, use words of evil omen (with *acc.* of person addressed), 182.

δυσ-φημος, -ov, ill-omened.

δυσ-φορος, -ov, hard to bear.

δυσ-χλανία, *f.*, mean clothing (χλανία=cloak).

δῶμα, -στος, *n.*, house, hall, home; often in *pl.*

δωρέομαι, give, present.

Δωρίς, -ιδος, *f. adj.*, Dorian.

Ἑα, *interj.*, ha !

Ἑξ, from ἔξω.

ἢν, *conj.*=εἰ ἀν, if, with *subj.*; ἔξω μή, except.

ἢντόν, -ήν, *pron. refl.*, him-, her-self.

ἢώ, -άσω, allow, let be.

Ἔγγύς, *adv.*, near.

Ἔγ-κληω, shut up.

Ἔγ-κλίνω, turn.

Ἔγ-κοντω, hasten.

Ἔγχος, -ους, *n.*, sword.

Ἔγώ, *pron.*, I.

ἢδάνη, I understand. See δάω.

Ἔζη, from ζάω. -

ἢθέλω, -ήσω, be willing, wish.

ἢθρέφθην, θθρεψα, from τρέψω.

εἰ, *conj.*, if, with *ind.* and *opt.*; oh that ! (with *opt.*), 836, whether, 988, 992; καὶ εἰ, 318, even if.

εἰδεῖην, εἰδέναι, from οἶδα.

εἰδον, used as *aor.* of δράω.

εἴδος, -ους, *n.*, form.

εἴδωλον, *n.*, phantom.

εἰλεν, *adv.*, well then !

εἴθε, oh that !

εἰκότως, *adv.* of εἰκώς, *perf. part.* of ξοικα, in seemly way.

εἰλάτινος, -η, -ov, *adj.*, of pine or fir.

εἰλον. See αἱρέω.

είμα, -στος, *n.*, cloak.

είμι, *imperf.* ἦα, I will go; in other moods than the *ind.* has pres. force, come, go, etc.

είμι, ξειμα, ἦν, I am; *impers.* ἔστι(ν), it is allowed, 234; I live, 284, etc.

εἴτα, *aor.* See εἴπον.

εἴπερ, if indeed.

εἴτον, used as *aor.* of σγορεύω or φημί, say, speak.

εἰργω, εἰρξω, εἰρξα, prevent, restrain.

εἰρηκα, εἰρημα, εἰρήσουμαι, *perf. and fut. tenses of εἰρω*, speak, say, tell, etc.

εἰς (εἰς), *prep. with acc.*, into, against, to, towards.

εἰς, μία, ἐν, one.

εἰσ' = εἰσι, from εἰμι.

εἰσ-άγω, lead into.

εἰσ-ακούω, hear.

εἰσ-εἰδον, used as *aor. of following*:

εἰσ-οράω, look upon, behold.

εἴτ' = εἴτα.

εἴτα, then.

εἰ-τε, generally doubled, εἴτε . . . εἰ-τε, whether . . . or.

εἴχον. See ἔχω.

εἰωθα, *perf. from unused ἔθω*), am accustomed; *part.*, familiar.

ἐκ (εἰς), *prep. with gen.*, out of, from; (*agent*) by, at hands of.

ἔξ δριστερᾶς, on left hand; ἐκ δειπνων, after supper.

*Ἐκάβη, *f.*, Hecuba.

ἔκαστος, -η, -ov, each.

ἐκάτι, *adv.*, for the sake of (*with gen.*).
 ἐκ-βάλλω, cast forth; shed tear, 298; burst or break out, 1044.
 ἐκ-βλήτος, -ov, cast up.
 ἐκ-βολή, *f.*, that which is cast forth.
 ἐκ-γονος, *m.*, child.
 ἐκει, there.
 ἐκειθ' = ἐκειτο.
 ἐκειθεν, from thence.
 ἐκεινος, -η, -ο, that, he, she, it.
 ἐκεισε, thither.
 ἐκ-κρίτος, -ov, picked out, chosen.
 ἐκ-λογίζομαι, reckon, consider.
 ἐκ-παγλέομαι, wonder at, admire, 1157.
 ἐκ-πέμπω, send out, send out from.
 ἐκ-πηρδάω, bound forth.
 ἐκ-πιμ-πλη-μι, -πλήσω, etc., fill; βίον, live out life.
 ἐκ-πίπτω, fall out from, lose (*with gen.*).
 ἐκ-ποδών, *adv.*, out of the way.
 ἐκ-πράττω, kill, 515.
 ἐκ-πρεπής, -es, pre-eminent.
 ἐκ-πτήσω (*aor.* ἐξ-ἐπτηξα), scare out of.
 ἐκ-τείνω, *aor.* ἐξ-ἔτεινα, stretch out.
 ἐκ-τήκω, *trans.*, melt; *perf. intr.* ἐκτέτηκα, pine away.
 Ἐκτωρ, -οπος, *m.*, son of Priam; chief warrior of Troy.
 ἐκ-φέρω, cast up, bring out.
 ἐκ-φθείρω, utterly destroy.
 ἐκών, -οῦσα, -όν, *adj.*, willing, willingly.
 ἐλάσσων, *used as comp. of* μικρός, less.
 ἐλάφος, *f.*, hind.
 Ἐλένη, Helen, daughter of Zeus

and Leda, wife of Menelaus, king of Sparta. Being carried off by Paris she caused the Trojan War.
 Ἐλενος, Helenus, son of Priam, a seer.
 ἐλεύθερος, -α, -ov, free.
 ἐλκόω, wound.
 ἐλκω, ἐλξω, εἰλκυσα, drag, drag away.
 Ἐλλάς, -άδος, *adj.*, Hellenic, Greek; *subst.*, Hellas, Greece.
 Ἐλλην, -ηνος, *adj.*, Hellenic, Greek; *subst.*, a Hellene, Greek. Ἐλληνίς, -ίδος, *f.*, *adj.*
 Ἐλληνικός, -ή, -όν, Hellenic, Greek.
 ἐλπίζω (*aor. opt.* -σαιμι), hope.
 ἐλπίς, -ίδος, *f.*, hope, expectation.
 ἐμᾶς, *Dor.* for ἐμῆς.
 ἐμ-αυτόν, -ήν, *refl. pron.*, myself.
 ἐμ-βαίνω, go into, enter.
 ἐμ-βατεύω, enter, set foot in.
 ἐμ-βεβώς, *perf. part.* of ἐμβαίνω.
 ἐμολον. *See* βλώσκω.
 ἐμός, -ή, -όν, *adj.*, my, mine.
 ἐμ-παλιν, *adv.*, backwards, away, 343; τὸ ἐμπαλιν, the contrary, 789.
 ἐμ-πιμπλημι, -πλήσω, fill, glut; *aor. pass.* ἐνεπλήσθην.
 ἐμ-πίπτω (*tenses as πιπτω*), fall upon (*with dat.*).
 ἐμ-πλησθώ. *See* ἐμ-πιμπλημι.
 ἐμ-ποδών, in the way (*with dat.*).
 ἐν, *prep with dat.*, in, among. ἐν "Αἰδου, 418.
 ἐν, from εἰς.
 ἐν-άλιος, -α, -ov, sea-dipped.
 ἐναντίον, *adv.*, opposite, in face.
 ἐνδέής, -ες, lacking in (*with gen.*).
 ἐν-δίδωμι, afford, supply.
 ἐνδίκως, rightly, justly.
 ἐνδον, *adv.*, within.

ἴνεγκ-. *See* φέρω.

ἴνεκα, *adv.*, for the sake of (*with gen.*).

ἴνθα, *adv.*, there, where.

ἴνθάδε, *adv.*, thither, there.

ἴνθεν, *adv.*, thence, on the other side.

ἴνθένδε, *adv.*, hence; τὸ ἐνθένδε, from henceforth.

ἴν-θνήσκω (*aor.* ἐν-θναείν), die away, grow numb in.

ἴν-γύχος, -ον, by night, nightly.

ἴν-οπλος, -ον, in arms, armed.

ἴν-οπτρον, mirror.

ἴνταῦθα, *adv.*, there, thereupon.

ἴν-τιθημι, put in.

ἴντος, within.

ἴν-τυγχάνω (*aor. part.* ἐντυχών), light upon.

ἴν-υπνος, -ον, *adj.*, in sleep.

ἴξ-άρω (*aor. part.* ἔξ-άρας), raise aloft.

ἴξ-ατέομαι (*aor.* ἔξητησάμην), demand.

ἴξ-αλείφω, smear out, wipe out.

ἴξ-αλλάσσω, take in exchange, take in turn.

ἴξ-αλύσκω, -ύξω, ἔξ-τιλυξα, flee, escape.

ἴξ-αν-ιστημι, raise, lift up, 1165.

ἴξ-απ-αλλάσσω, set free from, rid of.

ἴξ-άρασσα. *See* ἔξ-άρω.

ἴξ-αυδάω, speak out.

ἴξ-είλκον. *See* ἔξ-έλκω.

ἴξ-ειργασάμην. *See* ἔξ-ειργάζομαι.

ἴξ-έλκω, *imperf.* -είλκον, draw forth.

ἴξ-έπταξε. *See* ἔκ-πτήσσω.

ἴξ-εργάζομαι, wreak, accomplish.

ἴξ-έρχομαι, come out.

ἴξ-εστι(ν), *impers.*, it is lawful.

ἴξ-ευρίσκω, find out.

ἴξ-έφθαμαι. *See* ἔκ-φθείρω.

ἴξ-τιλυξα. *See* ἔξ-αλύσκω.

ἴξ-ηνεγκ-. *See* ἔκ-φέρω.

ἴξ-ητησάμην. *See* ἔξ-αιτέω.

ἴξ-ιστορέω, question, investigate.

ἴξ-οικίζω, ἔξώκισα, exile; de-populate

ἴξω. *See* ἔχω.

ἴξω, *adv.*, outside, without (*with gen.*).

ἴξ-ώκισα. *See* ἔξ-οικίζω.

ἴσικα, *part.* εἰκώς, *perf. with pres. meaning*, seem, seem likely; *impers.* οἴσκε, it seems.

ἴσικχ' = οἴσκε.

ἴπ-άγω, bring to; induces (260).

ἴπ-άρω, raise.

ἴπ-άσσω, ἔπιῆξα, rush.

ἴπ-άρκεσις, -εως, *f.*, aid, succour.

ἴπ-αρκέω, -τσω, help, aid (*with dat.*).

ἴπ-αρωγός, *m.*, helper, aider.

ἴπ-έζεσα. *See* ἔπιζέω.

ἴπει, *of time*, when, since; *causal*, since, seeing that; *as connective*, for, 1208.

ἴπειδ-άν, *conj.*, whenever (*with subj.*).

ἴπει-δή, *conj.*, when, seeing that.

ἴπ-ειδον, used as *aor.* of ἔφοράω.

ἴπ-ειμι, be over, superintend.

ἴπει-περ, *conj.*, seeing that.

ἴπ-εισ-πίπτω (*aor. subj.* -πίσω), rush in.

ἴπειτα, *adv.*, thereupon, then.

ἴπ-ερείδω, press. *See* 112, note.

ἴπ-ερρόθουν. *See* ἔπιρροθέω.

ἴπ-έστην. *See* ἔφ-ίστημι.

ἴπ-εύχομαι (*aor.* -ημέδαμην), join in prayer, 542.

ἴπ-έχω (*tenses like* ἔχω), stay, stop, delay.

ἴπ-ήγαγον. *See* ἔπάγω.

ἐπί, *prep. with 3 cases; with acc., against; over, to, with regard to, for; with dat., on, at, by; for, 648; with gen., upon.*
 ἐπι-βαίνω, mount upon (*with gen.*).
 ἐπι-ιδεῖν. *See ἐφ-οράω.*
 ἐπι-δέμνιος, -ον, on a bed, 927.
 ἐπι-ζέω, -ζέσω, -ζεσα, boil or surge up.
 ἐπι-κουρία, *f.*, aid.
 ἐπι-λανθάνομαι *or* ἐπι-λήθομαι, -λήσομαι, forget (*with gen.*).
 ἐπι-ρ-ροθέω, applaud loudly.
 ἐπι-σημος, -ον, remarkable, well marked.
 ἐπι-σκήπτω, urge.
 ἐπι-σκοπέω, -σκέψομαι, supervise, watch.
 ἐπισταμαι, -στήσομαι, know.
 ἐπι-στάτης, -ου, *m.*, overseer.
 ἐπι-σφάζω, -άξω, slay at.
 ἐπι-σχ-. *See ἐπ-έχω.*
 ἐπι-τίμια, -ων, *n. pl.*, recompence, requital.
 ἐπι-φθονος, -ον, open to hatred.
 ἐπι-οικτέρω, ἐπώκτειρα, pity.
 ἐπομαι, ἐψομαι, ἐσπόμην, follow, pursue (*with dat.*).
 ἐπος, -ους, *n.*, word.
 ἐπι-ωδός, -όν, called after, 1272, note.
 ἐπι-ωμις, -ίδος, *f.*, shoulder strap of tunic, 558, note.
 ἐραμαι, ἐρασθησομαι, ἡράσθην, love, long for.
 ἐράω, *only in pres. and imperf.*, love, long for; covet (*with gen.*), 996.
 ἐργάζομαι, do, perform, accomplish; *perf. pass. or depon.* ἐργασμαι.
 ἐργον, *n.*, deed.
 ἐρευνάω, search.
 ἐρημία, *f.*, solitude, solitary place,

981; (*with gen.*), absence, 1017.
 ἐρημος, -ον, lonely, desolate.
 ἐρημώ, abandon, quit.
 ἐρήσομαι. *See ἐρομαι.*
 ἐρις, -ιδος, *f.*, strife, contest.
 ἐρομαι, -ήσομαι, ask.
 ἐρπω, *lit.*, creep, hence come, go.
 ἐρρεον, *imperf.* of φέω. (529, note.)
 ἐρχομαι, ἐλεύσομαι, ηλθον, ἐλήλυθα, come go.
 ἐρψ, used as *fut.* of φημι.
 ἐρωτάω, ask.
 ἐς, short form of εἰς.
 ἐσείδον (*subj.* ἐσίδω), aor. of εἰσοράω.
 ἐσήμηνα, 1st. aor. of σημαίνω.
 ἐσθλός, -ή, -όν, noble, brave, good, etc.
 ἐσπόμην, aor. of ἐπομαι.
 ἐστία, *f.*, hearth.
 ἐσώ, within.
 ἐτάμετο, 2nd aor. mid. of τέμνω.
 ἐτερος, -α, -ον, other (of two).
 ἐτι, *adv.*, still; with neg., any longer.
 ἐτλης, 2nd aor. of τλάω.
 ἐτοιμος, -η, -ον, ready.
 εὖ, *adv.*, well.
 εὐ-γένεια, *f.*, noble birth.
 εὐ-δαιμων, -ονος, *adj.*, prosperous.
 εὐ-δοξία, good repute.
 εῦδω, -ήσω, sleep.
 εὐθύνω, direct, rule.
 εὐθυς, *adv.*, immediately.
 εὐ-ιππος, -ον, well-horsed, war-like.
 εὐ-κάρδιος, -ον, stout of heart.
 εὐ-καρδίως, *adv.*, with good heart.
 εὐ-λογέω, speak well of, praise.
 εὐ-μενής, -ής, well-disposed, friendly.

σύνη, *f.*, couch, bed.
 εὔ-παι, -παιδος, *adj.*, blest with children.
 εὔ-πραξία, *f.*, prosperity.
 εὔ-πρεπής, -ές, *adj.*, beauteous.
 εύρημα, -στος, *n.*, invention.
 εύρισκω, εύρησω, ηύρον, ηύρηκα,
 -μα, ηύρεθην, find, find out, discover.
 εὔ-ροος, -ον, fair flowing, 650.
 Εύρωπη, *f.*, Europe.
 Εύρωτας, -ου, *m.*, river of Sparta.
 εὔ-σεβής, -ές, pious.
 εὔ-σχήμως, *adv.*, becomingly.
 εὔ-τεκνος, -ον, blest with children.
 εὔ-τρεπής, -ές, ready.
 εὔ-τυχέω, prosper.
 εὔ-τυχής, -ές, fortunate.
 εὔ-φημέω, speak words of good omen.
 εύφρόνη, *f.*, night.
 ἐφ' = ἐπί.
 ἐφ-εστάναι, *perf. inf.* of ἐφ-ιστημι.
 ἐφ-ιημι (aor. *inf.* ἐφ-ειναι), lay upon, 1128.
 ἐφ-ιστημι, *trans. tenses*, put over ;
intrans. tenses, stand over.
 ἐφ-οράω, *aor.* ἐπ-ειδον, look upon, behold.
 ἐχηθ' = ἐχητε.
 ἐχθιστος, *superl.* of ἐχθρός.
 ἐχθρός, -ός, -όν, hated, hateful ;
 subst., enemy (private).
 ἐχρῆν, *imperf.* of χρή.
 ἐχρησε(ν), *aor.* of χράω.
 ἐχω, ἔχω, σχήσω, ἔσχον, ἔσχηκα,
trans., have, hold, stop ; *with inf.*, have power to, be able ;
intrans., σχές (963), hold ! forbear ! ὅδε ἐχει (1195), so the matter stands ; *mid.* ἔχουσι (with gen.), cling to.
 ἐώς, *adv.*, so long as.

ζάω, ζῆς, etc., *part.* ζῶν, *inf.* ζῆν,
 live.
 ζεύγ-νῦμι, ζεύξω, yoke.
 Ζεύς, Διός, *m.*, Zeus.
 ζέω, ζέσω, boil.
 ζῆ, ζῆν. *See* ζάω.
 ζῆλος, *m.*, rivalry.
 ζηλόω, strive for.
 ζητέω, seek.
 ζόη, *f.*, life (*poetic form of* ζωή).
 ζυγόν (ζυγός), *n.*, yoke.
 ζωή, *f.*, life.
 ζώνη, *f.*, girdle.

ἢ, *interrogative particle*.
 ἢ, or, ἢ . . . ἢ, either . . . or.
 ἢ, *from* δ, ἢ, τό.
 ἢ, *from* δς, ἢ, δ.
 ἡγεμών, -όνος, *c.*, guide.
 ἡγέουσι, -ήσουσι, ἡγημαι, think, consider ; *with dat.*, lead.
 ἡδέ, and.
 ἡδε, *from* δδε, ἡδε, τόδε.
 ἡδέως, *adv.*, gladly.
 ἡδη, *adv.*, now, immediately, already.
 ἡδύ-λογος, -ον, sweet-speaking, sweet-voiced.
 ἡδύς, -εια, -ύ, sweet.
 Ἡδωνός, -όν, Edonian. *See* 1153, note.
 ἥκιστα, *adv.*, least ; hence *in an answer, by no means*.
 ἥκριβωκώς. *See* ἥκριβως.
 ἥκω, *imperf.* ἥκον, am come.
 ἥλθον. *See* ἥρχομαι.
 ἥλιος, *m.*, sun.
 ἥλυσις, *f.*, going, gait.
 ἥμαρ, -στος, *n.*, day.
 ἥμέρα, *f.*, day ; καθ' ἥμέραν, daily.
 ἥμος, when, 915.
 ἥν, *imperf.* of εἰμι.

ἥν = ἥάν.
 ἥνεγκον, *war. of φέρω*.
 ἥνικα, when, 239.
 ἥππω, say, utter.
 ἥράσθην. *See ἥραμα.*
 ἥσμεν. *See οἶδα.*
 ἥσσάσμαι, be worsted.
 ἥσσον, *adv.*, less.
 ἥσυχος, -ον, *adj.*, calm, idle, silent.
 ἥσω, *fut.* of *Ιημί*.
 ἥχω, -ους, *f.*, sound, 156; Echo (*personified*).

 θ' = τε.
 θάκος, *m.*, seat.
 θάλαμος, *m.*, bridal chamber.
 θαλάσσιος, -α, -ον, of the sea.
 θαλασσό-πλαγκτος, -ον, sea-tossed.
 θάμβος, -ους, *n.*, amazement.
 θανάσιμος, -ον, deadly.
 θάνατος, *m.*, death.
 θάππω, bury.
 θαρσέω, be of good courage.
 θάρσος, -ους, *n.*, confidence.
 θάσσω (*only pres.*), sit.
 θαῦμα, -ον, marvel.
 θαυμάζω, *intrans.*, wonder; *trans.*, admire, honour.
 θεά, *f.*, goddess.
 θέάσμαι, -άσμαι, gaze at.
 θεῖος, -α, -ον, inspired by god.
 θέλω = ἔθέλω.
 θεό-δμητος, -ον, god-built.
 θεό-θεν, *adv.*, from the gods.
 θεός, *m.*, a god; πρὸς θεῶν, by the gods.
 θεράπταινα, *f.*, handmaid.
 θεράπνη (*Dor. θεράπνα*), *f.*, dwelling. *See note, 482.*
 θεσπι-ψῆνος, -όν, chanting in prophetic strain, inspired.

 θέτις, -οις, *f.*, daughter of sea-god Nereus, wife of Peleus, mother of Achilles.
 θήκη, *f.*, chest.
 θῆλυς, -υ, (*and -νις, -εια, -υ*), female.
 θήρ, θηρός, *m.*, wild beast.
 θησαυρός, *m.*, treasure.
 θησείδης, -ου, *m.* Son of Athenian hero Theseus, 123, *note*.
 θιγ-γάνω, θιξομαι, έθιγον, touch (*with gen.*).
 θηντοκα, θανόνμαι, έθανον, τέ-θηνκα, die, be slain.
 θηντός, -ή, -όν, mortal; *subst.*, a mortal.
 θοινη, *f.*, feast.
 θοός, -ά, -όν, swift.
 θόρυβος, *m.*, noise, clamour.
 θραύνομαι, be over-bold or insolent.
 θραυσ-στομέω, be bold (*insolent*) of tongue.
 θρεφθῆναι, *aor. inf. pass.* of τρέφω.
 θρήκη, *f.*, Thrace, *mod.* Bulgaria.
 θρήκιος, -α, -ον, Thracian.
 θρῆξ, θρηκός, *adj.* and *subst.*, Thracian.
 θρηνέω, wail for, lament.
 θρῆνος, *m.*, lamentation, dirge.
 θυγάτηρ, -τρός, *f.*, daughter.
 θύμει, -οτος, *n.*, sacrifice.
 θύμος, *m.*, wrath.
 θυμόμαι, am angry; τὸ θυμούμενον, wrath.
 θυσία, *f.*, sacrifice.
 θυσιῶν, *Dor. gen. pl.* of θυσία.
 θωύσσω, cry out, shout.

 Ἰδη, *Dor. Ἰδᾶ*, *f.* Ida, mountain near Troy.
 Ἰδαῖος, -α, -ον, of Ida; βούτης *l.* = Paris, 646.

ἰδια, *adv.* *dat.*, in private, individually.

ἰδιος, -α, -ον, private, individual, personal.

ἰδού, *imperat.* of εἰδόμην.

ἰδού, *adv.*, lo ! behold !

ἱερεύς, -έως, *m.*, priest.

ἱερός, -ά, -όν, sacred.

ἴω (*only in pres. tenses*), sit.

ἴημι, ἤσω, ἤκα, είκα, είμαι, είθην, send ; utter (338) ; *intrans.*, betake oneself, rush.

ἴθι, *imperat.* of είμι.

ἰκέτιος, -α, -ον, of suppliants.

ἰκετεύω, *trans.* and *intrans.*, supplicate, entreat.

ἰκέτις, -ίος, *f.* (female) suppliant.

ἰκνέομαι, ἴσομαι, ικόμην, ίγμαι, come to.

ἴλιας, -άδος, *f. adj.*, of Ilion ; *subst.*, (a) Trojan woman, (b) Troy.

ἴλιον, *n.*, Ilion, Troy.

ἴλιος, -α, -ον, Ilian, Trojan.

ἴνα, *conj.*, in order that, with subj. and opt. ; *adv.*, where, wherein. *See note 818 for special use with indic.*

ἱππότης, -ου, *m.*, horseman.

ἱρά, *neut.*, for ιερά, sacred things (rites).

ἴσος, -η, -ον, equal, hence fair, just.

ἴ-στη-μι, στήσω, ἔστησα, (ἔστην), ἔστηκα, ἔστάθην, *trans. tenses*, make to stand, set, place ; *intrans.*, stand.

ἴστος, *m.*, mast.

ἴσχυω, be strong ; πλέον !., be stronger than, prevail over (with gen.).

ἴσχω (*only in pres. tenses, reduplicated form of ίχω*), hold, stop.

ἴσως, *adv.*, equally, perhaps

ἴχνος, -ους, *n.*, track, hence foot. ίώ, *interj.*, oh ! ah ! alas !

κάγω, κάγωγε=καὶ ἔγω (*crasis*).

καθ'=κατά.

καθ-αιμάσσω, *aor.* καθήμαξα, make bloody [αἷμα].

καθ-αιρέω, overpower.

καθ-είλον, *aor.* of καθ-αιρέω.

καθ-εις, *aor. part.* of καθ-ίμι.

καθ-έξω, *fut.* of κατ-έχω.

καθ-ίημι, let down, lower.

καθ-οράω, κατόφομαι, κατεῖδον, behold.

καί, *conj.*, and, also, even.

καὶ δή. *See note, 758.*

καὶ μήν. *See note, 216.*

καινός, -ή, -όν, new, fresh, strange.

καὶ-περ, *adv.*, although (*with part.*).

καιρός, *m.*, point of time, season, crisis ; ἐς καιρόν, at suitable time.

κακόγλωσσος, -ον, *adj.*, ill-tongued.

κακός, -ή, -όν, bad, evil ; *subst.*, κακά, evils, reproaches, abuse.

κακύομαι, behave badly.

κακῶς, badly, ill, miserably.

καλέω, καλῶ, ἔκαλέσα, κέληκα, -μαι, ἔκλήθην, κεκλήσομαι, call.

καλλί-διφρος, -ον, of the fair chariot.

καλλιστα, *superl.* of καλῶς, most gloriously.

καλλος, -ους, *n.*, beauty.

καλός, -ή, -όν, fair, beautiful, good, noble.

καλῶς, *adv.*, nobly, honourably. *See δράω.*

κάμ=καὶ ἔμε (*crasis*).

κάμαξ, -άκος, *f.*, spear-shaft, lance.

κάμνω, καμοῦμαι, ἔκαμνον, κέκυηκα, grow weary, suffer.

κάμπτω, κάμψω, bend; *intrans.*, turn.

κάν=καὶ ἄν. κάν=καὶ ἐν (*crasis*).

κάναθρησον=καὶ ἀνάθρησον (*crasis*).

κανών, -όνος, *m.*, rule, standard.

κάππει=καὶ ἔπει (*crasis*).

κάππειται=καὶ ἔπειται (*crasis*).

καπνός, *m.*, smoke.

κάρα (*only in nom. and acc.*), head; Κασάνδρας κάρα, 876, note.

καρδία, *f.*, heart.

καρπός, *m.*, fruit.

κάρσενων=καὶ ἀρσένων (*crasis*).

καρτερέω, persist, continue.

κάρυξασ(α), *Doric for κηρύξασα*.

καρχήσιον, *n.*, *lit.* a drinking cup, hence (*from its shape*), mast-head of a ship, 1261, note.

κάς=καὶ ἐς (*crasis*).

Κασάνδρα, Cassandra, daughter of Priam, gifted with prophecy by Apollo, went to Greece with Agamemnon, and was there slain by Clytaenestra.

κάσθεντις=καὶ ἀσθεντὶς (*crasis*).

κάσις, -ιος, *c.*, brother, 428; sister, 361, 944.

κάτ(α)=καὶ εἰτα (*crasis*).

κατά, *prep.*; *with gen.*, down from; *with acc.*, throughout (κατ' ὅστιν), in (κατὰ Θράκην). κατ' ἵχον, on track; καθ' ἡμέραν, day by day; *so κατ'* ἡμαρ.

κατα-θνήσκω, die, be slain.

κατα-κέχρωσμαι, *perf.* of κατα-χρώνυμι.

κατα-κτείνω, slay, kill.

κατα-παύω, make to cease.

κατάρα, *f.*, curse.

κατ-άρπτος, -ον, accursed.

κατ-άρχομαι, begin, commence (*dirge*), 685, note.

κατα-σκάπτω, dig down, overthrow; *aor. pass.* κατε-σκάφην.

κατά-σκοπος, *m.*, spy.

κατα-στάζω, -ξω, shed, let flow, wet.

κατα-τείνω, strive; *part.*=vehement, contentious.

κατα-χρώ-νυμι, -κέχρωσμαι, -εχρώσ-θην, stain.

κατ-εῖπον (*aor. with no pres.*), denounce, betray.

κατ-εῖχον. *See κατ-έχω.*

κατ-έκταν, poetic *aor.* of κατα-κτείνω.

κατ-ερέιπω, -ερείψω, -ηρείφθην, overthrow.

κατ-εσκάφην, *aor. pass.* of κατα-σκάπτω.

κατ-έσχον. *See κατ-έχω.*

κατ-έχω, καθέξω (κατα-σχήσω), κατέσχον, hold back, detain, restrain, seize, occupy, dwell in.

κατ-θανεῖν, *aor. inf.* of κατα-θυησκω.

κάτι=καὶ ἔτι (*crasis*).

κάτ-οχος, -ον, subject to.

κατ-όφομαι. *See καθ-οράω.*

κάτω, *adv.*, below, esp. referring to the under-world.

κατ-ἄρυξ, -υχος, *f.*, cavern, pit (ἄρυσσω, dig).

καύτός=καὶ αὐτός (*crasis*).

κείμαι, κείσομαι, lie, lie low.

κείνος=έκείνος.

κέκαρμαι. *See ἀπο-κείρω.*

κέκτημαι, *perf.* of κτάσμαι.

κέλαδος, *m.*, din, shout.

κέλευσμαι, -στος, *n.*, command.

κελεύω, bid, command.

κέλλω, κέλσω, ἔκελσα, run to land, 1057, note.

κενός, -ή, -όν, empty, devoid of

(with *gen.*), 230; *useless, vain*, 824.

κεντέω, pierce, stab.

κερδαίνω, -δανῶ, ἐκέρδανα, gain.

κέρδος, -ου, *n.*, gain.

κερκίς, -ίδος, *f.*, rod by which threads of woof driven home ; garment spun by loom, 1153 ; *in pt.*, loom, 363.

κευθμών, -ῶνος, *m.*, hiding-place., κεύθω, κεύσω, ἔκευσα, κέκευθα, hide.

κέχρωσμαι, *perf. pass. of χρώνυμι*.

κηδεστής, -οῦ, *m.*, kinsman ; 834, *note*.

κηδεύω, make a marriage-alliance, marry.

κηλητήριος, -α, -ον, propitiatory.

κηλίς, -ίδος, *f.*, stain.

κήρυγμα, -οτος, *n.*, announcement.

κῆρυξ, -οκος, *m.*, herald, messenger.

κηρύσσω, announce, proclaim, invoke (148).

κίνδυνα (only in pres. tenses), be spread ; 916, *note*.

κίνδυνος, *m.*, danger.

κινέω, move, disturb.

Κισσεύς, -έως, *m.* Cisseus, Thracian king, father of Hecuba.

κισσός, *m.*, ivy.

κλαίω, κλαύσομαι, -σοῦμαι, ἔκλαυσα, κέκλαυμαι, weep ; *trans.*, lament for.

κλέμμα, *n.*, a thing stolen, 618, *note* (κλέπτω, steal).

κλέος, *n.*, (only in nom. and acc. sing. and pl.), fair fame, reputation.

κληρόω, apportion by lot.

κλίνη, *f.*, couch.

κλύδων, -ώνος, *m.*, wave, billow.

κλυδώνιον, *n.*, wavelet (*diminutive*).

κλύω, ἔκλυον, *aor. imperat.* κλῦθι, hear, listen, listen to.

κοιμίζω, lull to sleep, *i.e.*, kill, 474 ; *mid.*, sleep, 826.

κοινός, -ή, -όν, common, joint.

κοιτη, *f.*, bed, hence lair (of wild beasts).

κολεός, *m.*, sheath (of sword).

κόμη, *f.*, hair (of head), *usually pl.*

κομίζω, bring, conduct, escort, carry, carry off.

κομιστήρ, -ῆρος, *m.*, conductor.

κόμπος, *m.*, boast.

κόνις, -εως (-εος), *f.*, dust.

κόπτις, -εως, *m.*, prater, cunning speaker, 134, *note*.

κόρη, *f.*, girl, daughter ; pupil of the eye, 972.

κορμός, *m.*, lbg.

κορυφή, *f.*, top.

κόσμος, *m.*, decoration.

κού, κούκ=καὶ οὐ(κ) (*crasis*).

κούρη=κόρη.

κραίνω, κραῦ, ἔκρανα, ἔκράνθην, accomplish, carry (a vote).

κράτα, *n.*, (*nom. κράς not found*), head.

κρατέω, have power, might ; with *gen.*, prevail over, rule, overpower.

κράτος, -ούς, *n.*, might ; with *gen.*, mastery over, 883.

κραυγή, *f.*, outcry, shouting.

κρείσσων, -ον, used as comp. of δύαθός, stronger, better ; κρείσσονα ἡ φέρειν, too great to be borne (*lit. to bear*), 1107.

κρίνω, κρινῶ, ἔκρινα, κέκρικα, -μαι, ἔκριθην, judge, decide, (89) interpret.

κρόκεος, -ον, saffron-coloured.

Κρονίδης, -ου, *m.*, son of Crōnos.

κρουνός, *m.*, spout.

κρυπτός, -ή, -όν, stealthy.

κρύπτω, ὅψω, ἔκρυψα, κέκρυμμα, ἔκρυψθην, hide, conceal, *with double acc.*, 570; hide in the ground, bury.

κρύφιος, -α, -ον, by stealth.

κταν-. *See* κτείνω.

κτάμαται, κτήσομαι, κέκτημαι, ἔκτήθην, get, win; *in perf.*, have, own; κτηθεῖς, *pass.* *sense*, bought, 449, note.

κτείνω, κτενῶ, ἔκτεινα, ἔκτανον, kill, slay.

κτύπος, *m.*, outcry, din.

κύκλος, *m.*, circle, orb.

κυκλόμαται, encircle.

κῦμα, -στος, *n.*, wave, billow.

κυν-ηγέτης, -ου, *m.*, hunter; *lit.* dog-leader.

Κύπρις, -ιδος, *f.*, Cypris, name of Aphrodite, derived from Cyprus, where she was especially worshipped; hence love, 825.

κύρεω, meet with, obtain; *intrans.*, happen, follow, 690, note.

κύων, κυνός, *c.*, dog, hound.

κῶλον, *n.*, limb.

κώπη, *f.*, handle, hence oar, 456; hilt (of sword), 543.

λαγών, -όνος, *f.*, side, flank.

λαερτιάδης, -ου, *m.*, son of Laertes, king of Ithaca, *i.e.*, Odysseus.

λαερτιος, *m.* Laeritus=Laertes.

λαθάνω, *anor. part. of λανθάνω*.

λάθρα, secretly.

λαιμός, *m.*, throat.

λαιμό-τομος, -ον, with the throat cut.

λαιφος, -ους, *n.*, a sail.

λαιψηρός, -ά, -όν, swift.

λάκαινα, Laconian (Spartan) woman, 441, 651.

λαμβάνω, λήψομαι, ἔλαβον, εἶληφα, -μαται, ἔληφθην, take, get, receive, seize, take hold of.

λαμπρός, -ά, -όν, bright.

λανθάνω, λήσω, ἔλαθον, λέληθα, -σμαται, escape the notice of (*with acc.*).

λᾶς, *m.*, a people; *pl.*, host, 553.

λάσκω, λακήσομαι, ἔλάκησα (Ἐλακον), λέλακα, speak of, mention, 678; cry aloud, 1110.

λάτρις, -ιος, *f.*, handmaiden, 609, note.

λάτω, *Dor. for Λητώ*.

λέγω, λέξω, ἔλεξα (εἶπον), εἰρηκα, ἔλέχθην, say, speak, declare; speak to, address, speak of; *pass.*, be reported.

λε-ηλατέω. drive off booty (λεία, booty; ἔλα-, drive).

λειπω, -ψω, ἔλιπον, λέλοιπα, λέλειμμα, ἔλειφθην, leave.

λεκτός, -ή, -όν, chosen, picked.

λέκτρον, *n.*, couch, esp. marriage-couch.

λέλακα. *See* λάσκω.

λευρός, -ά, -όν, smooth.

λεύσσω, gaze, gaze at.

λέχος, -ους, *n.*, couch, marriage-couch.

λέχριος, -ά, -όν, *lit.* slanting, sideways. *See* 1026, note.

λεώς, -ώ, *m.*, host.

λῆμνος, *f.*, Lemnos, island in Aegean.

λητώ, -οῦς, *f.*, Leto, mother of Apollo and Artemis.

λιάζωμα, ἔλιάσθην, bend or turn aside. *See notes*, 85, 98.

λίον, *adv.*, very, excessively; τὸ λ., excess.

λίμην, -ένος, *m.*, harbour.

λίμνη, *f.*, pool, lake, sea.

λινό-κροκος, -ον, flax-woven.

λαππίνω, make fat, enrich.

λισσομάτι, pray, entreat.

λιτή, *f.*, prayer, entreaty.

λογάς, -άδος, selected, chosen.

λόγος, *m.*, word, argument, story, speech, conversation.

λόγχη, *f.*, spear, lance.

λογχο-φόρος, -ον, lance-bearing.

λοιδόρεω, rail at.

λοιπός, -ή, -όν, left, remaining.

λοισθίος, -ά, -ον, left, remaining; τό λοισθίον, at last.

λουτρόν, *n.*, (usually in *pl.*), water (for washing), bath, washing.

λούω, wash.

λύκος, *m.*, wolf.

λύμη, *f.*, shame, outrage.

λύπτεω, *trans.*, pain, grieve.

λύπη, *f.*, pain, grief.

λυπρός, -ά, -όν, grievous.

λύω, loosen, unfurl; *pass.*, be relaxed, fail.

λώρθη, *f.*, outrage, ruin.

μ' = με, *from* ἐγώ.

μάθημα, -οτος, *n.*, learning, science; *see, note*, 814.

μαίνομαι, μανούμαι, μέμηνα, ἐμάνην, am mad.

μάκαρ, -αρ or -αιρα, -αρ, blessed (of the gods).

μακρός, -ά, -όν, long; διὰ μακροῦ, at long interval.

μάλα, *adv.*, much.

μάλιστα, *adv.*, most, especially, certainly (*superl. of μάλα*).

μᾶλλον, *adv.*, more, rather, (*compar. of μάλα*).

μανείην, *aor. opt. of μαίνομαι*.

μανθάνω, μαθήσομαι, ἐμαθον, μεμάθηκα, learn, learn of.

μαντι-πόλος, -ον, *adj.*, inspired.

μάντις, -εως, *m.*, seer.

μάντον, *Dor. for μήνυσον*.

μαργάρ, rage, 1128, *note*.

μάρπιτω, -ψω, seize.

μαστεύω, seek.

μαστός, *m.*, breast.

ματεύω, seek.

μάτην, *adv.*, in vain, to no purpose.

μάτηρ, *Dor. for μήτηρ*.

μάχομαι, μαχοῦμαι, ἐμαχεσάμην, μεμάχημαι, fight.

μέγα, *adv.*, greatly, very.

μέγας, -άλη, -ά, great.

μεθ' = μετά.

μεθ-ῆχ' = μεθ-ῆκε, *aor. of μεθίημι*.

μεθ-ίημι, -ήσω, let go, release; throw, fling; suffer, allow; *mid.*, leave hold of (*with gen.*), 400; μεθες (λόγον), cease, 888.

μειζόνως, *compar. adv.*, more, worse.

μείζων, -ονος, greater.

μελάγχρως, -ωτος, dark-skinned, swarthy.

μέλαθρον, dwelling; η. οὐράνιον, the hall of heaven.

μελανι-αγήτης, -ές, dark-gleaming.

μελανό -πτερος, -ον, black-winged.

μελανο-πτέρυξ, -υγος, black-winged.

μέλας, -ανα, -ον, black, dark.

μέλει, it is a care or concern; οὐδέν μέλει μοι = I care nothing.

μέλεος, -ον or -ά, -ον, wretched, hapless.

μέλλω, -ήσω, be about to; hesitate, delay, 726; τό μέλλον, what is to be.

μέλος, -ους, *n.*, limb, also strain, song.

μέμνημαι, remember, *perf. of μιμνήσκομαι*.

μέμφομαι, find fault with, blame

(*acc. of person, gen. of cause*) ; think poorly of, 885.

μέν, *particle* ; *word or clause in which it stands answers to following word or clause, introduced by δέ* : μέν . . δέ = on the one hand . . . on the other, but μέν may often be left untranslated. *Combined*, μέν οὖν, nay rather, so then, 798 ; μέντοι, nevertheless, after all, 600.

μένω, μενῶ, ἔμεινα, μεμένηκα, remain, wait.

μέριμνα, *f.*, care, source of care.

μέρος, -ους, *n.*, part, share ; ἐν μέρει, in turn, 1130 ; τὸ ἑκένου μ., with regard to him, 989.

μεσο-νύκτιος, -ον, at midnight.

μέσος, -η, -ον, middle, middle of ; ἐν μέσοις, in their midst, 531 ; ἐν μέσῳ, in middle, 1150.

μέσως, *adv.*, moderately ; οὐ μέσως (1113) = considerably.

μετά, *prep.* ; *with acc.*, after, in quest of ; *with gen.*, with, among ; *with dat.*, among, amidst, 355, *note (poetical)*.

μετα-κλαίω, lament.

μεταξύ, *adv.* = *prep.*, between.

μετα-πέμπω, send after.

μετ-άρσιος, -ον, upright.

μετά-στασις, -εως, *f.*, change.

μετα-στείχω, come after, seek.

μετ-έρχομαι, -ῆλθον, come after, come to fetch.

μέτ-εστι (from μέτ-ειμι), there is a share.

μή, not, especially used with imperatives, in conditions and wishes. μή σύ γε (ποίησος), do not so ; εἰ μή, if not, unless, except.

μηδ-έτε, and not, nor yet, not even.

μηδ-είς, μηδεμία, μηδέν, no one, nothing ; *adv.*, *neut.*, μηδέν, in no way, not at all.

μήθ=μήτε.

μήν, *particle used to strengthen asseverations* ; ή μήν, in very truth ; καὶ μήν, and look you, 216, *note*.

μηνύω, reveal, declare.

μή-ποτε, *adv.*, lest ever, never.

μή-πω, *adv.*, not yet.

μή-τε, and not, neither, nor ; μήτε . . . μήτε, neither . . . nor.

μήτηρ, -τρός, *f.*, mother.

μιατ-φόνος, -ον, blood-defiled.

μικρός, -ά, -όν, little, small ; *comp.* ἐλάσσων.

μι-μνη-σκω, μνήσω, ἔμνησα, μέμνημαι, ἔμνησθην, remind ; *mid.*, remember.

μισθός, *m.*, hire, pay, reward.

μίτρα, *f.*, snood, headband.

μολ-. See βλώσκω.

μολπή, *f.*, song, strain.

μόνον, *adv.*, only.

μονό-πεπλος, -ον, wearing only one garment, 933, *note*.

μόνος, -η, -ον, alone.

μόρος, *m.*, doom, fate.

μορφή, *f.*, shape, form.

μόσχος, *f.*, young heifer, 205 ; hence, maiden, 526.

μοχθέω, toil.

μόχθος, *m.*, toil, labour.

μόθος, *m.*, word, speech, counsel.

μυρίος, -α, -ον, countless, vast.

μυχός, *m.*, innermost part, recess.

μῶν=μή οὖν (crasis), *interrog. adv.* . expecting answer No ; surely not ?

ναίω (only in pres. and *impf.* tenses), dwell.

νᾶς, *m.*, temple ; also *gen. of ναῦς*, 1263.

νασμός, *m.*, stream.
 νᾶσος, *Dor.* for νῆσος.
 ναύ-λοχος, -ον, harbouring ships.
 ναῦς, νεώς (ναός), *f.*, ship.
 ναυ-στολέω, go by ship, sail.
 ναύτης, -ου, *m.*, sailor; *used as adjective*, 921.
 ναυτικός, -ή, -όν, of sailors.
 ναυτίλος, *m.*, sailor, seafarer.
 νεανίας, -ου, *m.*, young man.
 νεανίς, -ίδος, *f.*, maiden.
 νεκρός, *m.*, dead body, corpse.
 νέμω, -ῶ, ἔνειμα, νενέμηκα, attribute, assign.
 νέος, -α, -ον, young, new, strange.
 νεο-σφαγής, -ές, fresh slain.
 νέρθε(ν), *adv.*, below; τοὺς γῆς ν., gods of underworld.
 νεύω, nod, beckon.
 νέφος, -ους, *n.*, cloud; hence, multitude.
 νεῶν, *from* ναῦς.
 νεωστί, *adv.*, lately; τοὺς ν. δεσπότας, our new masters.
 νή-νεμος, -ον, still, silent (νή, not; θνέμος, wind).
 νῆσος, *f.*, island.
 νικάω, conquer, surpass.
 νιν=him, her, 265, *note*.
 νομίζω, be accustomed, 326, *note*.
 νόμος, *m.*, custom, usage, law; song, 686, *note*.
 νόστιμος, -ον, returning.
 νόστος, *m.*, return home.
 νοτίς, -ίδος, *f.*, water.
 νοῦς (νόος), νοῦ, *m.*, mind.
 νύκτερος, -ον, nightly, by night.
 νύμφη, *f.*, bride.
 νυμφίος, *m.*, bridegroom.
 νῦν, *adv.*, now.
 νῦν, *enclitic*, so, therefore, then. *See* 996, *note*.

νύξ, νυκτός, *f.*, night.
 νῶτον, *n.*, usually *pl.*, back.
 ξεῖνος, *Ionic*=ξένος.
 ξενία, *f.*, relation of guest-friend, hospitality.
 ξενο-κτονέω, slay guest.
 ξένος, *m.*, *subst.*, guest-friend, guest, host; *adj.*, -ον or -ή, -ον, foreign.
 ξίφος, -ους, *n.*, sword.
 ξυγγ-, ξυμ-, ξυν-. *See* συ-.
 ξυν-εχώρουν. *See* συγ-χωρέω.
 ξυστόν, spear, 920, *note*.

δ, ή, τό, *article*, the; *with inf.*, τὸ κατθανεῖν, death, 356; *cp.* 260, 378, 600; *with adj.*, τὸ δοῦλον, slavery, 332; τὸ θυμούμενον, wrath, 299; *with participles*, translated by relative and verb, τοὺς κάτω σθένοντας, those who rule in underworld; οἱ μέν . . . οἱ δέ, some . . . others; (rel.) τῆν=τὴν, 636.

δ, *from* ὅς, ή, δ.
 δγκόμαι, be puffed up, be vain.
 δδε, ήδε, τόδε, this, often used to point at person, 339, 860; especially referring to oneself, 202; τῆδε, thus, 1007.
 δδός, *f.*, way.
 δδυρμα, -στος, *n.*, δδυρμός, *m.*, lamentation, complaint.
 δδύρομαι, lament.
 Όδυσσεύς, (Οδυσσεύς) -έως, *m.*, Odysseus, king of Ithaca.
 δζος, *m.*, offshoot, scion.
 οι, ah! alas!
 οι' = οία.
 οι, *from* δ, ή, τό.
 οι, *from* ὅς, ή, δ.
 οιάπτερ = οίά περ, such things as.
 οιδα, *pluperf.* ήδη, know.

οἴδμα, -άτος, *n.*, surge, swell.
 οἰζύς, -ός *f.*, woe.
 οἰκαδε, homewards.
 οἰκίζω (*aor.* φκισα, *perf.* *mid.* φκισμα), cause to dwell, *mid.*, dwell.
 οίκος, *m.*, house, family; *pl.*, tents.
 οἰκτούρος, *f.*, house-keeper, mistress.
 οἰκτείρω, pity (*aor.* φκτειρα).
 οἰκτίζω, pity (*aor. mid.* φκτισάμην).
 οἰκτος, *m.*, pity, compassion; δι' οἰκτου ἔχειν, regard with pity.
 οἰκτρός, -ά, -όν, piteous, pitiable.
 οἰκτρότατος, *superl.* of οἰκτρός.
 οἰκτρῶς, *adv.*, piteously, pitably.
 οἱ-μοι, ah me! woe is me!
 οἰμωγή, *f.*, wailing, lamentation.
 οἱος, -ά, -ον, *relative pron.*, *correl.* of τοῖος, of such a kind as, such as; of what kind, what; οἱός τε, able.
 οἰσθα, *from* οἰδα.
 οἰσω, *from* φέρω.
 οἴχουμαι, *imperf.* φχόμην, οιχήσομαι, be gone, lost; perish, be undone.
 δλβιος, -ον, or -ά, -ον, happy, blessed.
 δλβος, *m.*, happiness.
 δλέθριος, -ον, deadly.
 δλλῦμι, δλῶ, δλεσσα, δλώλεκα, δλόμην (*δλωλα=I am undone*); *destr.*; *mid.*, perish.
 δμ-αρτῆ, *adv.*, together.
 δμ-πλος, *m.*, crowd.
 δμ-μα, -άτος, *n.*, eye; sight, 1045.
 δμδ-δουλος, *f.*, fellow-slave.
 δμοιος, -ά, -ον, like, similar.
 δμφαλός, *m.*, navel.
 δμως, *adv.*, nevertheless.
 δμδς, *adv.*, equally.
 δν, *from* δν.
 δν, *from* δς, δ, δ.
 δναλμην, *aor. opt. mid.* of δνημη.
 δνειδίζω (*aor.* δνείδισα), blame, upbraid.
 δνειρον (*δνειρος*, 89), *n.*, dream.
 δνειρό-φρων, -ονος, *adj.*, wise in dreams, 709, *note*.
 δνη-σις, -έως, *f.*, benefit, profit.
 δνίνημη, δνήσω, δνησα, δνήμην, δνήθην, benefit; *mid.*, enjoy, *with gen.*, 997.
 δνομα, *n.*, name.
 δνυξ, -υχος, *m.*, nail.
 δπ-, *acc.* δπα, *defective noun* voice, word.
 δπάων, -ονος, *m.*, attendant.
 δπλα, *n.*, *pl.*, arms, weapons.
 δποιος, -ά, -ον, of what kind; *adv.* *acc.*, δποια, like, 398.
 δπου, *adv.*, where, when.
 δπως, *conj.*, in order that; *adv.*, as.
 δράω, δψουμαι, είδον, έώρακα, -αιμαι (*δμμαι*), δφθην, *θε*, look at; look for, await.
 δρειος, -ον or -ά, -ον, of the mountain.
 δρέστερος, -ά, -ον, of the mountain.
 δρθός, -ή, -όν, upright, undestroyed; steep, lofty, 221. *See note*, 972.
 δρθώ, support, raise.
 δρίζω, δριῶ, δρισα, *perf. pass.* δρισμα, determine, define, 801; part, sever, 941; *pass (vote)*, 259.
 δρισμα, *n.*, boundary.
 δριάω, set in motion; hurry away, 145; *mid.*, be hurled, 1041.
 δριμος, *m.*, anchorage.
 δρνις, -ιθος, *c.*, bird.

δρ-υμι, δριω, δρια, δριρα, arouse.
 δρος, *m.*, boundary ; district.
 δρρωδέω, dread, fear.
 δρφάνός, -όν or -ή, -όν, bereft of.
 δς, ή, δ, *rel. pron.*, who, which ;
 δ=δι' δ, wherefore, 13 ; έστιν
 ή, there is a point in which,
 857, *note*.
 δσιος, -α, -ον, holy, righteous.
 δσος, -η, -ον, as great (much)
 as, how great (much) ; *pl.*,
 how many, as many as ; *adv.*
 acc., δσον, as much as ; δσον
 ού, almost, 141, *note* ; δσον
 τάχος, with all speed, 1284.
 δσ-περ, ήπερ, δπερ, who, which.
 δσσε, -ων (*dat.* -οις), eyes.
 δσ-τε, ήτε, δτε, who, which.
 δσ-τις, ήτις, δ τι (who, which),
 whoever, whichever.
 δστον, δστέον, *n.*, a bone.
 δτ' =δτε.
 δτ-αν, whenever, when, *with*
 subj.
 δτε, when.
 δτου, *gen.* ; δτω, *dat.* of δστις.
 ού, ούκ, *adv.*, not, *used especially*
 in statements and with ind. ;
 ού μή, *see note*, 1039.
 ού, *adv.*, where.
 ούδας, -εος, *n.*, the ground.
 ού-δέ, and not, nor yet, not
 even.
 ούδ-εις, ούδεμία, ούδεν, no one.
 ούδε-ποτε, never.
 ούδε-πω, not yet.
 ούκ-έτι, no longer.
 ούκ-ούν, therefore.
 ούκ-ουν, not therefore ; *used in*
 asking question, 251, *note*.
 ούμοι=οι ένοι (*crasis*).
 ούμός=δ έμός. (*crasis*).
 ούν, so, then, therefore.
 ούνεκα, for the sake of, *following*
 gen.
 ού-περ, where.
 ού-ποτε, never.
 ού-πω, not yet.
 ούραν-ίδης, -ον, *m.*, son of Ouranos,
 (heaven) ; *pl.*, the gods.
 ούρανος, -α, -ον, of heaven.
 ούρειος, -α, -ον, on the mountains
 ούρι-θρεπτος, -η, -ον, mountain
 bred.
 ούριος, -α, -ον, fair, favourable.
 ού-τε, and not, neither, nor ;
 ούτε . . . ούτε, neither . . . nor.
 ούτι, not at all, 1039.
 ού-τις, ούτι, no one, nothing.
 ούτοι, by no means.
 ούτοι, *from* ούτος.
 ούτος, ούτη, τούτο, this ; *with 2nd*
 pers. pron., *expressed or under-*
 stood = “you there !” “ho
 there !” 1127, *note*.
 ούτω, ούτως, thus, so.
 ούχι=ού.
 δφειλω, -ήσω, ώφειλησα, (*ώφελον*),
 ώφειληκα, -θην, οωε ; *with inf.*,
 be obliged (*to do*), ought ;
 imperf. and *aor.*, would that.
 See 395, *note*.
 δφλισκάνω, δφλήσω, ώφλον, ώφληκα,
 -μα, incur the charge of, 327,
 note.
 δχλος, *m.*, crowd, mob ; heap,
 1014.
 δψις, -εως, *f.*, vision.
 δψομαι. *See* δράω.
 πά, *Dor.* for πή.
 πάγ-χρυσος, -ον, all of gold.
 παθ.. *See* πάσχω.
 πάθος, *n.*, suffering, woe, disaster.
 πατής, παιδός, *c.*, child, son or
 daughter ; servant (*like our*

“boy”). In 59 παῖδες = female attendants of Hecuba.

πτωίω, strike, smite.

παλαιός, -ά, -όν, ancient, of old time.

πάλιν, *adv.*, again; back again; π. καὶ πρόσω, backwards and forwards.

Παλλάς, -άδος, *f.*, Pallas, epithet and synonym of Athene.

πάλ-λευκος, -ον, quite white.

πάλλω, sway, brandish: toss, dandle.

παν-άθλιος, -ά, -ον, all-forlorn.

πάν-δυρτος, -ον, all-paintive.

παν-ούργος, -ον, villain, wretch.

παν-τάλος (*like τάλος*), all-wretched, all-forlorn.

πανταχοῦ, *adv.*, everywhere.

παν-τλάμων, *Dor.* for παν-τλήμων.

παν-τλήμων, -ον = παντάλας.

παντοῖος, -ά, -ον, of all kinds.

πάνυ, *adv.*, altogether, quite.

παν-ύστατος, -η, -ον, very last; *adv.*, -τον, for the last time.

πάρα (*πάρα when after its case*), *prep.*; with *gen.*, from side of; with *acc.*, to side of; with *dat.*, at side of—thus with *acc.*, to, 559; beyond, contrary to, 680; with *dat.*, with, in house of, 19; in presence of, among; with *gen.*, from, 615.

πάρα = πάρεστι, is here.

παρα-βαίνω, pass by, escape.

παρ-απέω (*aor.* -είλον), take away.

παρα-καλέω, -έω, call to one's side, call aside.

παρα-στάς. See παρ-ίστημι.

παρά-σχες. See παρ-έχω.

παρά-φορος, -ον, erring, unsteady (*lit.* borne on one side).

παρα-ψυχή, *f.*, refreshment, comfort.

πάρ-εῖρος, -ον, seated near.

παρειά, *f.*, cheek.

παρ-εῖλον. *See* παρ-απέω.

πάρ-ειμι, be near, be present.

πάρεστι, it is possible. *Part.*

παρών, -ούσα, -όν (*τὸ παρόν*, my present estate, 997).

παρ-έχω (*same tenses as ἔχω*), afford; cause; offer.

παρ-ηγορέω, advise, counsel.

παρηίς -ίδος, *f.*, cheek.

παρθένος, *f.*, maiden, virgin.

Πάρις, -ίδος, *m.* Paris, son of Priam and Hecuba, whose rape of Helen caused the Trojan War.

παρ-ίστημι (*tenses like ιστημι*), set near; *intransitive tenses*, stand by; be at hand.

πάροιθε (-θεν), *adv.*, before; with article = *adj.*, former.

πάρος, *adv.*, formerly; as *prep.*, in front of, δωμάτων π.

παρ-ουσία, *f.*, presence.

πᾶς, πᾶσα, πᾶν, all, every; πάντα (*n. pl.*), in every way.

πάσσαλος, *m.*, peg.

πάσχω, πείσομαι, πέπονθα, έπαθον, suffer, experience; with *adv.*, εὖ, οικτρά πάσχειν, experience good or pitiable treatment. *Phrases*, τί πάθω; 614, what am I to do? τί πάσχεις; what ails you? 1127.

πατήρ, πατρός (*acc.* πατέρα) *m.*, father.

πάτρα, *f.*, fatherland.

πάτριος, -ά, -ον, handed down from forefathers, ancestral.

πατρίς, -ίδος, *f. adj.*, native.

πατρ-φος, -ον or -ά, -ον, paternal ancestral.

πεδίον, *n.*, ground, plain.

πειθ-ω, persuade; *mid.*, be persuaded; obey (*with dat.*).

πειθώ, -οῦς, *f.*, persuasion.

πειρ-άσμα, make trial of (*with gen.*).

πείσμα, -άτος, *n.*, cable, esp. stern-cable.

πελάγιος, -ά, -ον, of the sea.

πέλαγος, *n.*, sea, *esp.* open sea

πελάζω, come near.

πέλας, *adv.*, near; *with gen.*, 486.

πέλεκυς, *m.*, axe.

πέμπω, send; convey (πεμπομέναν κώπα, sped by the oar); *in mid.*, send for.

πένοματ, be poor, be in need.

πεντήκοντα, fifty.

πέπλος, *m.*, robe; 486, *note*.

πέπρωται, it is fated; *part.*

πεπρωμένος fated; ή πεπρωμένη, fate, destiny.

περ, particle adding emphasis and exactness to word; common with relatives.

πέρα, beyond, exceeding; *with gen.*, 714.

πέραω, -άσω, pass, cross.

πέρθω, sack, waste; *aor. part.*

πέρσας.

περι, with *acc.* and *dat.*, about, around; *gen.*, about, concerning.

πέριξ, *adv.*, all around.

περι-πίπτω (*tenses like πίπτω*), fall into, fall in with (*with dat.*).

περι-πτύσσω, enfold, envelop.

περι-πτυχή, *f.*, lit. something enfolding; fence.

περισσός, -ή, -όν, excessive, odd; *adv.*, περισσά (*n. pl.*), very, exceedingly.

Περσεφόνη, *f.*, Persephone, daughter of Demeter, queen of lower world.

πέσμα, -άτος, *n.*, lit. falling; victim, 699, *note*.

πέτρα, *f.*, rock.

πεύκινος, -η, -ον, of pine.

πή, where or whither?

Πηλείδης (*patronymic*), son of Peleus=Achilles.

Πήλειος, -α, -ον, of Peleus. See 190, *note*.

Πηλεύς, -έως, *m.* Peleus of Thessaly, father of Achilles.

πῆμα, -άτος, *n.*, woe, suffering, trouble.

πημονή, *f.*, suffering, trouble.

πήνη, *f.*, thread; *in pl.*, web, 471.

πικρός, -ά, -όν, bitter, harsh, cruel.

πίνω, πίομαι, ἐπιον, πέπτωκα, drink.

πίπτω, πεσοῦμαι, πέπτωκα, ἐπεσον, fall, throw oneself; π. εἰς χεῖρας, fall into hands of.

πιστός, -ή, -όν, faithful; trustworthy.

πίτνω, fall.

πλάθω (*collat. form of πελάζω*), draw near; *aor. pass.* πλασθείς, 890.

πλάξ, πλακός, *f.*, level place, plain.

πλάτη, *f.*, oar.

πλεῖστος, -η, -ον, *superl.* of πολύς.

πλέον, πλέον, *comp.* of πολύς.

πλευρά (*πλευρόν*), *f.* (*n.*), rib, side.

πλέω, πλεύσομαι and πλευσοῦμαι, ἐπλευσα, sail.

πλῆθος, -ους, *n.*, multitude, crowd.

πλήν, *adv.*, save, except.

πλήρης, -ες, full.

πληρώω, fill, fulfil; complete, heap up.

πλησίον, near. See 996, *note*.

πλόκαμος, *m.*, lock of hair, tress.

πλός (*contr. from πλόσ*), *m.*, sailing, voyage (πλέω, sail).

πλούσιος, -α, -ον, rich.

πνεῦμα, -άτος, *n.*, breath.

πνοή, *f.*, breeze, wind.

πόθεν; *adv.*, whence ?

ποθέν, *adv. enclitic*, from *νομία* quarter.

ποθέω, desire, long for.

ποι, *adv.*, whither ? with *gen.*, esp. in phrase ποι γῆς ; sometimes *nearly* = πού, e.g. 419.

ποι, *adv. enclitic*, some whither ; like ποι, with *gen.*, 1285.

ποιέω, make, do, perform. *In mid.*, consider, regard, account

ποικίλλω, embroider (*lit.* work in various patterns : ποικίλος).

ποικιλό-φρων, -ον, *adj.*, versatile ; generally in bad sense, shifty, crafty.

ποιος, -α, -ον, *adj.*, of what sort, what ? (*almost* = τίς, 160).

πολέμιος, -α, -ον, *adj.*, hostile ; *as subst.*, enemy. *Superl.* πολεμιώτατος, 848 (*strictly* public enemy, *opp.* to ἔχθρός).

πολιός, -όν or -ά, -όν, grey, hoary.

πόλις, -εως (-εος), *f.*, city, town, state.

πολίτης, -ου, *m.*, citizen.

πολλ-άκις, *adv.*, many times, often.

πολυ-δάκρυτος, -ον, tearful.

Τολύνδωρος, Polydorus, youngest son of Priam and Hecuba : murdered by Polymestor.

Τολυμήστωρ, -ορος, *m.*, Thracian king, guardian and murderer of Polydorus.

τολύ-μοχθός, -ον, full of labour, full of sorrow.

Τολυξένη (or -ξείνη), Polyxena, daughter of Priam and Hecuba, sacrificed to spirit of Achilles.

τολύ-πονος, -ον, full of suffering, full of toil. *Superl.* -πονώτατος.

τολύς, πολλή, πολύ, *adj.*, many, much ; οἱ πολλοί, the mob ; αἱ π. πόλεις, most cities. *Adv.*

forms, πολύ, πολλά. *Comp.* πλείων (πλέων), ποτε (adv. πλέον) ; *superl.* πλείστος, most.

πολύ-χρυσος, -ον, *adj.*, with much gold, rich.

πόμπιμος, -ον, favourable (πέμπω, send).

πομπός, *m.*, messenger.

πονέω, work (with cognate *acc.* πόνον, 779).

πονηρός, -ά, -όν, troublesome ; bad, worthless, evil.

πόνος, *m.*, labour, suffering, evil.

ποντιάς, -άδος, *f.*, *adj.*, of the sea.

πόντιος, -ον or -ά, -ον, of the sea ; ἀφῆκε πόντιον, flung into the sea, 797, note.

ποντο-πόρος, -ον, seafaring.

πόντος, *m.*, sea.

πορ-ένω, make go or pass ; *in pass.*, go, move.

πορθμός, *m.*, ferry ; strait.

πόρπη, *f.*, brooch, 1170.

πόσις, *m.*, husband.

πότε, *interrog.*, at what time ? when ?

πότε, *enclitic part.*, at some time, ever ; formerly, once ; often in questions "pray."

πότερα, *interrog.*, *adv.*, whether.

πότερος, -α, -ον, whether of two.

πότμος, *m.*, fate, destiny.

πότνια, *f.*, *adj.*, revered ; 70, note.

ποῦ, where ? in what way ?

που, *enclitic*, anywhere ; perhaps ; ή που, I suppose, 775.

πούς, ποδός, *dat. pl.* ποι, *m.*, foot ; (of a ship) sheet, 1020, note.

πρᾶγμα, -άτος, *n.*, matter, business, act, deed.

πράσσω, πράξω, do, commit ; fare (with qualifying *adv.*, as κακῶς, 56 ; καλῶς, 820).

πρέπω, *esp. as imper.* πρέπει, it is seemly, right.

πρέσβυς, -εως, *m.*, old man.

πρεσβύτις, -ιδος, *f.*, old woman.

πρεσβύτης, -ου, *m.*, old man, 323, note.

πρευμενής, -ές, *adj.*, gentle, kind; favourable.

Πριαμίδης, -ου, *m.*, son or descendant of Priam (*patronymic*).

Πρίαμος, *m.*, Priam, king of Troy, husband of Hecuba.

πρίν, *conj.*, before that; *usually with inf.*; *with ind.* when action in past. *As adv. with article=adj.*, former. See 622, φρονήματος τοῦ πρίν.

πρό, *prep.* (*with gen.*), before, of time or place.

προ-βάλλω (*tenses like βάλλω*), put forward (as plea), 825.

προ-θυμέομαι, desire, be anxious.

πρό-θυμος, -ον, *adj.*, eager, desirous.

προ-κόπτω, advance (*lit. cut down before*, as a pioneer), 961, note.

προ-λείπω, leave; swoon, 438.

προ-μηθία, *f.*, forethought; consideration, 795, note.

πρό-νοια, *f.*, forethought.

προ-πετής, -ές, *adj.*, fallen in front of.

πρός, *prep.*: *with acc.*, to, towards, π. οἴκον, π. αὖδος π. τὸ δεινόν; *adv.*, π. βίσν, by force; *with gen.*, from, at hands of; (of oaths) π. θεῶν, by the gods; *with dat.*, at, near; in addition to.

προσ-αρκέω, -έσω, help.

προσ-βάλλω (*tenses like βάλλω*), lay by side of.

προσ-βλέπω, look at.

πρόσ-ειμι, -έσομαι, *he* added to, be on, be near.

προσ-εἶπον, *strong aor.*, speak to, address.

πρόσθε (-θεν), *adv.*, before, formerly, once; ἐς πρόσθεν κακῶν, 961, note.

προσ-θιγγάνω, -θίξομαι, -θίγον, touch.

προσ-ζω, sit near (as suppliant).

προσ-λάζωμαι, grasp, take hold of (*with gen.*), 64, note.

προσ-οιστέος, -α, -ον, *verbal adj.* from φέρω, to be added.

προσ-οράω, -όψομαι, -εῖδον, look at.

προσ-πίπτω (*tenses like πίπτω*), fall at.

προσ-πίτνω=foreg., fall before (as suppliant).

προσ-τάσσω (*tenses like τάσσω*), assign.

προσ-τίθημι (*tenses like τίθημι*), *lit.* add to; *thus impose on*, 362; consign, 368; *mid.*, bring on oneself (in addition), 742.

πρόσ-σφαγμα, -άτος, *n.*, victim (*σφάζω*).

πρόσ-φθεγμα, -άτος, *n.*, word.

προσ-φιλής, -ές, *adj.*, dear, beloved.

πρόσ-φορος, -ον, *adj.*, helpful, serviceable.

πρόσω, *adv.*, forward; *with gen.*, πρόσω πατρός, far from their father.

πρόσωπον, *n.*, visage, face.

προ-τίθημι (*tenses like τίθημι*), put forward, 67; *in mid.*, lay out (of corpse), 613, note.

πρότονοι, *m.*, halyards (*τείνω*).

πρό-φασις, -έως, *f.*, pretext (*φημι*).

πρύμνα, *f.*, stern (of ship).

πρωτό-γονος, -ον, first-created.

πρῶτος, -η, -ον, first, pre-eminent ;
 adv. πρῶτον, τὸ πρῶτον.

πτολις, -ιος, f., city (=πόλις).

πτόρθος, m., young branch, shoot, sapling.

πτώσσω, crouch ; with acc. of person, cower before.

πύλη, f., gate.

πῦρ, πυρός, n., fire.

πυρά, -ᾶς, f., pyre.

πύργος, m., tower, wall.

πυρ-σός, -ή, -όν, fiery-red.

πω, enclitic, as yet.

πηδλος, m. and f., colt, foal ;
 young girl, 144.

πῶμα, -άτος, n., draught.

πῶς, adv., how ? πῶς δοκεῖς ;
 see note, 1160.

πως, enclitic adv., somehow.

ῥάβδιος, -α, -ον, easy.

ῥέω, ρεύσομαι, ἐρρύηκα, flow.

ῥήγνυμι, ῥήξω, tear, rend.

ῥήτωρ, -οπος, m., orator, speaker.

ῥίπτω, throw, toss.

ῥυθμίζω, set in order ; in mid. 924, arrange (of hair).

σαθρός, -ά, -όν, rotten ; unsound, 1190, note.

σάιρω, sweep.

σάλος, m., swell (of sea).

σάρξ, σαρκός, f., flesh.

σᾶς, Dor. for σῆς. See σός.

σαυτοῦ, στῷ. See σεαυτοῦ.

σαφής, -ις, adj., clear, manifest.

σεαυτοῦ, -τῆς, reflexive pron., of thyself.

σέβω, worship, reverence.

σέθεν, gen. of σύ.

Σείριος (i.e. ἀστήρ), m., Sirius, the dog-star, 1104, note.

σεμνός. -ή, -όν, adj., reverend.

σεύω, hurry ; in pass., hasten.

σῆμα, -άτος, n., tomb, monument ;
 κυνός σῆμα, see note, 1265.

σημαίνω, show by sign, indicate, announce, declare.

σημεῖον, n., sign.

σθένω, am strong, have force ;
 οὐ ταύτον σ., has not same force, 295 ; τοὺς κάτω σθένοντας, powers below, 49.

σιγα, adv., silently, in silence.

σιγάω, be silent.

σιγή, f., silence.

σιδήρεος, -α, -ον, of iron.

σιδηρος, m., iron ; sword, 567.

Σιμουντίς, -ιος, adj., of Simois, rivulet in Troad, hence Trojan.

σιτο-ποιός, -όν, adj., bread-making ; σ. ἀνάγκη, task of making bread.

σιωπάω, be quiet, silent.

σικηή, f., tent.

σικήνωμα, -άτος, n., tent, encampment.

σικίδναμαι, be shed ; pres. pass. of σικίδνημι = σκεδάννυμι.

σικίπων, -ωνος, m., stick, staff.

σκίρτημα, -άτος, n., bounding, struggling.

σκολιός, -ά, -όν, adj., crooked, bent.

σκοπιά, f., hill-top, 931, note.

σκότιος, -α, -ον, dark.

σκότος, m., darkness.

σκύλον, n., spoils (in pl.), 1014.

σκύμνος, m., and f., cub, whelp.

σμικρός, -ή, -όν (μικρός), adj., small ; in 318 σμικρά, a little.

σός, σή, σόν, possessive pron., thine.

σόφισμα, -άτος, n., device, trick.

σοφός, -ή, -όν, adj., wise, clever.

σοφῶς, adv., wisely, cleverly.

σπανίζω, lack, need (*with gen.*).
 σπάνις, -eos, *f.*, deficiency, lack.
 σπαραγμός, *m.*, rending.
 σπάω, -άσω, ἐσπάκα (*aor. pass.* ἐσπάσθην), tear away, wrench away.
 σπείρω, sow, cultivate.
 σπέρμα, -άτος, *n.*, seed ; children, race.
 σπεύδω, hasten ; set forward ; strive for ; make haste.
 σπορά, *f.*, race ; θῆλυς σπορά, race of women.
 σπουδάζω, be zealous, eager, hasten.
 σπουδή, *f.*, hot haste ; σπ. ἔχειν =σπουδάζεσθαι, 673 ; contention.
 σταλαγμός, *m.*, drop.
 στάσις, 2nd *aor. part.* of ιστημι.
 στάχυς, -υος, *m.*, ear of corn.
 στάγη, *f.* (*lit. covered place*), *in pl.*, tent, cavern.
 στείχω, go, advance, walk.
 στέλλω, *v.a.*, make ready ; gather up (robe) ; *in mid.*, set sail, start (on expedition), depart.
 στεναγμός, *m.*, groaning, lament.
 στένω, groan, lament.
 στέργω, love ; am content, 789.
 στερίσκω (*pass.* στέρομαι, στερίσκομαι), deprive. (*Tenses as if from στέρω, but pass. aor.* στερηθῆναι, 338, στερέντες, 623.)
 στέρνον, *n.*, breast.
 στεροπή (-ά *Dor.*), *f.*, lightning, lightning flash.
 στερρός, -όν *or* -ά, -όν, *adj.*, fixed, hard, stern.
 στεφάνη (-ά *Dor.*), *f.*, crown, diadem (of towers).
 στέφανος, *m.*, crown, chief prize.
 στεφανώ, crown, honour.
 στόλισμα, -άτος, *n.*, garment ;
 armament, equipment. (*see note*, 1156).
 στόλος, *m.*, expedition.
 στόμα, -άτος, *n.*, mouth.
 στράτευμα, -άτος, *n.*, army, host.
 στρατιά, *f.*, army.
 στρατός, *m.*, army, host.
 στρέφω, turn ; revolve in mind.
 σύ, *pron.*, 2nd *pers.*, thou.
 συγ-γενής, -έσ, *adj.*, kindred, akin ; *as subst.*, kinsman.
 συγ-γνωστός, -όν, *adj.*, pardonable.
 σύγ-γονος, -όν, *adj.*, akin ; *subst.*, *f.*, sister, 441.
 συγ-κλείω, συγκλήσω, *perf. pass.*
 συγκέλλημα, enclose, wrap up.
 συγ-χωρέω, agree, consent.
 συθείς, *aor. part. pass.* of σεύω.
 συμ-βούλομαι, -βουλήσομαι, agree in wishing.
 σύμ-μαχος, *m.*, ally.
 συμ-παίω, *fut.* -παίήσω, clash.
 σύμ-πας (*like πᾶς*), all together, all, whole.
 συμ-πίνω *or* συμπίπτω, come together, meet ; coincide, happen, 846 ; 1029, *note*.
 συμ-πονέω, work with, co-operate.
 συμ-φονέω, to kill at same time with.
 συμ-φορά, *f.*, event; chance, misfortune, disaster.
 σύν (έν), *prep.* : *with dat.*, with, in co-operation with ; σ. δπλοις, in arms ; σ. δόλω, by treachery.
 συν-απάγω (*aor. συνήρπασαι*), seize together.
 συν-δουλεύω, be slave with.
 συν-δράω, -άτσω, do with, co-operate.
 συν-ειμι (*tenses like ειμί*), be with.
 συν-έξ-έρχομαι (*tenses like έρχομαι*), come out with.
 συν-τσαί, 3rd *sing. fut.* of σύνειμι.

συν-θνήσκω (*tenses like θνήσκω*), die with.

σύν-ισθι, *imperat. of σύνοιδα*.

σύν-οδος, *f.*, assembly, 109.

σύν-οιδα - (*tenses like οιδα*), be conscious of, aid, abet.

συν-οικίζω, help in colonising (*aor. συνώκισα*).

συν-τείνω, tend.

συν-τέμνω, curtail, cut short; συντεμών, in brief.

συν-τίθημι (*tenses like τίθημι*), place together, include in one.

συν-τυγχάνω (*tenses like τυγχάνω*), meet with, fall in with.

συν-τυχία, *f.*, chance, fate.

σφαγή, *f.*, slaughter, murder; deadly wound.

σφάγιον, *n.*, victim.

σφάζω, σφάξω, ἔσφαξα (*aor. pass. ἔσφάγην*), slay, slaughter.

σφακτός, -ή, -όν, slaughtered.

σφε=σφᾶς. *See* 260, *note*.

σφεῖς, *ibid.*

σχεδίζ, *f.*, raft, ship.

σχές, 2nd *aor. imperat. of ξχω*.

σχέτλιος, -α, -ον, *adj.*, wretched, unhappy.

σχῆμα, -άτος, *n.*, form, fashion. *See* 619, *note*.

σχολάζω, act leisurely, delay.

σφύζω, save, keep safe.

σῶμα, -άτος, *n.*, body, person.

σῶς, σῶν, *adj.*, safe.

τᾶ, *Dor. for τῇ*.

ταλαιπωρος, -ον, *adj.*, wretched, ill-starred.

τάλας, -αινα, -αν, *adj.*, wretched, unhappy.

Ταλθύβιος, *Talthybius*, Greek herald.

τάν=τὰ ἐν (*erasis*).

ταπεινός, -ή, -όν, *adj.*, humble, lowly.

ταραγμός, *m.*, disturbance, perplexity; confusion.

ταρβέω, -ίσω, etc., be frightened, quail.

τάσσω (*τάττω*), order, appoint.

τάφος, *m.*, tomb, burial.

τάχα, *adv.* soon, quickly; perhaps, possibly.

τάχος, -ους, *n.*, speed; ὅσον τάχος, with all speed.

ταχῆς, -εῖα, -ύ, *adj.*, swift; *comp.* θάσσων, *superl.* τάχιστος; *superl. adv.*, τάχιστα, with ὡς, as soon as possible.

τε, *conj. (enclitic)*, and; τε . . . τε, both . . . and.

τέγγω, τέγξω, wet; bedew.

τείνω, stretch; stretch out, prolong; design, intend.

τείχος, -ους, *n.*, wall.

τέκμαρ, *n. (only in nom. and acc.)*, mark, beacon.

τέκνον, *n.*, child.

τέκος, -ους, *n.*, child.

τεκών, -οῦσα, -όν, 2nd *aor. part. of τίκτω*; as *subst.*, parent.

τελευτάω, end, finish.

τέλος, -ους, *n.*, end; διὰ τέλους, for ever; ἐς τέλος, to utmost.

τέμνω, cut down, destroy; waste; *mid.*, cut down for oneself (*aor. έταρόμην*).

τετρά-πονος, -ποδος, *adj.*, four-footed.

τεύχομαι, *fut. of τυγχάνω*.

τεῦχος, -ους, *n.*, vessel, urn.

τέχνη (*in pl.*), *f.*, art, device skill.

τῇδε, *adv.*, in this way, thus. *See* ὅδε.

τήμῆ=τῇ ἔμῆ (*erasis*).

τητάομαι, be deprived of, be without.

τίθημι, θήσω, έθηκα, τέθεικα, τέθειμαι, set, place; make; *mid.*, place, dispose of; regard, account; lay up for oneself, 1212, *note*.

τιθήνη, *f.*, nurse.

τίκτω, τέξομαι, τέτοκα, ἔτεκον, beget; bear, bring forth.

τιμάω, honour, esteem.

τιμή, *f.*, honour.

τίμιος, -α, -ον, *adj.*, honourable.

τιμωρέω (*with dat.*), avenge; *mid.*, avenge oneself on, punish (*with acc.*).

τιμωρός, -όν, helping; *as subst. m.*, avenger.

τις, τι, τίνος, *enclitic*, some; some one, any one; τι (*as adverb*), in some measure, somewhat.

τίς, τί (*τίνος τοῦ, τίνι τῷ*), *interrog.*, who, what? τί, why?

Τιτάν, -άνος, *m.*, Titan (giants who rebelled against Zeus).

τλάμων, *Dor. for* τλήμων.

τλάτός, *Dor. for* τλητός.

τλάω, τλήσομαι, τέτληκα, ἔτλην, dare, venture, suffer.

τλήμων, -ονος, *adj.*; *original sense*, enduring, patient; hence wretched, miserable, in 562, brave (*see note*).

τλητός, -ή, -όν, *verbal adj.*, durable.

τοι, *enclitic particle*, assuredly.

τοιος, -α, -ον, *adj.*, such; of such a sort.

τοιόσδε, -άδε, -όνδε, *adj.*, such; of such kind, *esp. referring to what follows*.

τοιούτος, -αύτη, -ούτο, *adj.*, such, *esp. referring to what goes before*: τοιαύτα, just so! 776.

τοίχος, *m.*, wall: side of tent, 1174.

τοκάς, -άδος, *f.*, mother.

τοκεύς, -έως, *m.*, parent.

τόλμαξ, -ης, *f.*, boldness, rashness; rash deed.

τολμάω, venture, be bold; endure, put up with.

τοξεύω, shoot; aim at.

τόξον, *n.*, bow; *pl.*, arrows.

τόσος, -η, -ον, *adj.*, so great, so many, so much.

τοσόσδε, -άδε, -όνδε, *adj.*, so great; *adv.*, *τοσόνδε*, so greatly.

τοσούτος, -αύτη, -ούτο, *adj.*, so much, so great.

τότε, *adv.*, then; τήν τότε χάριν, 276, *note*.

τούμον=τὸ ἐμόν (*crasis*).

τούμπαλιν=τὸ ἔμπαλιν (*crasis*).

τούνθενδε=τὸ ἐνθένδε (*crasis*).

τράπεζα, *f.*, table, board.

τρέπω, τρέψω, τέτροφα, ἔτραπον, turn; *mid.*, betake oneself.

τρέφω, θρέψω, ἔθρεψα, τέτροφα, τέθραμμαι, ἔθρεφθην, nurture, nourish, bring up.

τρέχω, δραμοῦμαι, ἔδραμον, run.

τρίβω, rub; lay waste, 1142.

τρισάς, -ή, -όν, *adj.*, threefold; three.

τριταῖος, -α, -ον, on third day; 32, *note*.

Τροία, *f.*, Troy.

τρόπος, *m.*, way, method; humour, character, 867, *note*.

τροφή, *f.*, nurture, training.

Τρφάς, -άδος, *adj.*, of Troy; *fem. subst.*, Trojan woman.

Τρφες, -ων, *m.*, Trojans.

Τρωιάς, -άδος, *f.*, Trojan woman.

Τρφικός, -ή, -όν, of Troy, Trojan.

τυγχάνω, τεύχουμαι, ἔτυχον, light upon, meet with, obtain; usually with gen., but also with acc.; succeed; (with

part.) τυγχάνω *δων*, happen to be ; τυγχάνει περῶσα (665) ; τυγχάνω *δπών* (963). τύμφος, *m.*, tomb.

Τυνδαρίς, -ίδος, *f.*, (*patronymic*). daughter of Tyndareus, king of Sparta (=Helen, 269. *Clytemnestra*, 1278).

τύραννικός, -ή, -όν, kingly, royal.

τύραννος, *m. and f.*, king, monarch; queen, princess.

τυφλός, -ή, -όν, *adj.*, blind.

τυφλόω, make blind, blind.

τύφω, smoulder, smoke.

τύχη, *f.*, fortune : *see* 786, note.

τῷ = τίνι.

ὑβρίζω, insult, be insolent.

ὑδωρ, -άτος, *n.*, water.

ὑλη, *f.*, wood, timber.

ὑμεῖς, -ᾶς, -ῶν, -ίν, *pl. of σύ*.

ὑπάρχω, *lit.* begin to be ; *hence he*.

ὑπ-έγγονος, -ον, *adj.*, under pledge (*έγγύη*=pledge), responsible ; τὸ ὑπέγγυον, responsibility, liability.

ὑπ-εκ-πέμπω, send away secretly (*aor.* ὑπεξέπεμψα), 6, note.

ὑπ-εξ-άγω, withdraw stealthily.

ὑπέρ, *prep.* : *with acc.*, above, beyond ; *with gen.*, above ; on behalf of, for sake of.

ὑπερ-θρόσκω, -θορούμαι, -θορον, leap over.

ὑπερ-τέλλω, rise above.

ὑπερ-φέρω (*tenses like φέρω*), excel.

ὑπ-έχω (*tenses like έχω*), under-go ; ὑπ. δίκην, undergo punishment.

ὑπ-ηρέτω, serve, help, *with dat.*

ὑπ-ηρέτης, -ου, *m.*, servant, minister (*lit.* under-rower : ἐρέτης).

ὕπνος, *m.*, sleep.

ὑπό, *prep.* : *with acc.*, under, usually with verb implying "motion to") ; τοὺς ὑπό γαῖαν, gods of nether world ; *with gen.*, from under, ὑ. σκηνῆς, from within tent, 53 ; *with pass. verbs*, of agent, by, at hands of ; under hands of, 1215 ; *with dat.*, under.*

ὑπο-πέμπω, send beneath.

ὑπό-πτερος, -ον, *adj.*, winged.

ὑπ-οπτός, -ον, *adj.*, suspicious, fearful of, *with gen.* ; 1135, note.

ὑστοτός, -η, -ον, last.

ὑφέξω, *fut.* of ὑπέχω.

ὑψι-πέτης, -ει, *adj.*, lofty.

φαίνω, *perf. pass.* πέφασμαι, *aor.* ἐφάνην, show ; *mid. and pass.*, be seen, show oneself, appear.

φάμα, *Dor. for φήμη*.

φάντασμα, -άτος, *n.*, shade, ghost.

φάος (*only in nom. and acc. sing.*), *n.*, light, esp. light of life.

φάρμακον, *n.*, drug, poison.

φάρος, -ους, *n.*, cloak ; robe.

φάσγανον, *n.*, sword.

φάσμα, -άτος, *n.*, phantom, vision (*φαίνω*).

φέγγος, -ους, *n.*, light. (*See note, 368.*)

φείδομαι, spare, desist.

φερτός, -ή, -όν, *verbal adj.*, bearable.

φέρω, οίσω, ἐνήνοχα, ἔνεγκα, ἔνεγκον, bear, carry ; bring, fetch ; produce ; carry off, plunder ; *mid.*, win ; *pass.*, be carried on, rush, 1075.

φεῦ, *interj.*, ah ! alas ! woe !

φεύγω, φεύξομαι, ἔφυγον, πεφευγα, fly from, escape.

φήμη, *f.*, rumour, report.

φημί, φήσω, ἔφην, say.

φέγγομαι, speak aloud, utter.

φθείρω, destroy, spoil.

Φθίάς, -άδος, *f. adj.*, of Phthia (*in Thessaly*).

φθίμενος. *See* φθίω.

φθίω, φθίσω, ἔφθικα, ἔφθιμαι, consume, destroy; 2nd *aor.* πάρτ.. οι φθίμενοι, the dead.

φθογγή, *f.*, voice, note.

φθόγγος, *m.*, voice, cry.

φθονέω, grudge; *with gen. and dat.*

φθόνος, *m.*, ill-will; envy. *See* 288, *note*.

φιλέω, love; be wont.

φίλιος, -α, -ον, *adj.*, friendly, dear.

φίλιος, -η, -ον, *adj.*, loving, dear; *as subst.*, friend; *n., pl.*, φίλα, welcome news (*comp.* φίλτερος, *superl.* φίλτατος).

φιλο-ψῦχεω, be a coward (be fond of life).

φιλό-ψῦχος, -ον, *adj.*, cowardly (*lit.* life-loving).

φίλτρον, -ου, *n.*, charm, love-charm.

φλόγεος, -α, -ον, burning, flaring.

φλογμός, *m.*, blaze.

φλόξ φλογός, *f.*, flame.

φοβερός, -ά, -όν, *adj.*, terrible.

φόβος, *m.*, fear, alarm.

Φοιβάς, -άδος, *f.*, priestess of Phoebus, prophetess.

φοίνιξ, -ίκος, *m.*, palm-tree.

φοίνιος, -α, -ον, *adj.*, blood-stained.

φοινίσσω, redder, make red.

φονεύς, -έως, *m.*, murderer.

φόνιος, -ον or -ά, -ον, *adj.*, murderer, bloody.

φόνος, *m.*, murder, death; blood.

φορέω, carry to and fro.

φράζω, say, declare; *in mid.*, observe, notice (546, *note*).

φρήν, φρενός, *f.*, mind, heart.

φρίσσω, shiver, shudder.

φροίμιον, *n.*, prelude, opening (*for προ-οίμιον*).

φρονέω, think; be minded (*with adv. or n. adj.*).

φρόνημα, -άτος, *n.*, thought; temper, spirit.

φροντίζω, think, consider, take care, take heed.

φροντίς, -ίδος, *f.*, thought, care.

φροῦδος, -η, -ον, *adj.*, gone, departed, out of the way (*πρό, ὅδοῦ*). *See* 160, *note*.

φρουρέω, guard.

Φρύξ, -ήγος, *m.*, Phrygian; Trojan. Φρυγῶν πόλις = Troy.

φυγάς, -άδος, *c.*, fugitive.

φυγή, *f.*, flight.

φυλακή, *f.*, watch, guard.

φύλαξ, -ακος, *m.*, guard, keeper.

φύλλον, *n.*, leaf.

φύρω (*aor.* ἔφυρσα and ἔφυρα), mix together, confuse; 958, *note*; defile, 496.

φύσις, -εως, *f.*, nature, disposition, temper.

φύω (*intrans. tenses*, πέφυκα, ἔφυν), produce, beget; *intrans.*, be born, be.

φωνή, *f.*, voice.

φῶς, φωτός, *n.*, light.

φώς, φωτός, *m.*, man.

χαίρω, χαιρήσω, ἔχαρην, rejoice, be glad; *imper.* and *inf.*, farewell.

χᾶλξ. *Dor.* for χηλῆ.

χαλάω, *-άσω*, loosen, slacken ; *intrans.*, be indulgent to (403), *with dat.*

χαλινωτήρια, *-ων*, *n. pl.*, cables (for mooring).

χαρακτήρ, *-ῆρος*, *m.*, impress, stamp. *See note, 379.*

χάρις, *-ιτος*, *f.*, thanks, grace, kindness, benefit ; χάριν, *with gen.*, for sake of ; χάριν ἐμήν, 874, for my sake ; πρὸς χάριν (*τινί*) to win favour.

χατέρων = καὶ ἐτέρων (*crasis*).

χείρ, χερός *and* χειρός, *f.*, hand, arm.

χερσονήσιος, *-α*, *-ον*, *adj.*, of Chersonese.

χερσό-νησος, *f.*, Chersonese in Thrace (Gallipoli peninsula), opposite Troy (χερσό-νησος = land-island).

χηλή, *f.*, hoof ; claw.

χθόνιος, *-α*, *-ον*, *adj.*, of lower world.

χθών, χθονός, *f.*, land, country.

χιονώδης, *-εις* *adj.*, snowy.

χλωρός, *-ά*, *-όν*, fresh, new.

χοή, *f.*, libation (χέω = pour).

χόλος, *m.*, anger, wrath.

χορο-ποιός, *-όν*, choral.

χραίνω, defile.

χράω, χρήσω, *act.*, declare ; *mid.*, use, treat (*with dat.*) ; κέρημαι, *with gen.*, be in need of.

χρεία, *f.*, need.

χρέος, *ζούς*, *n.*, need ; business ; *see 892, note.*

χρεών (*sc. ἐστί*), it is meet, it must be.

χρή, *impers.*, ἔχρην or χρῆν (*η in contraction preserved throughout*), it must be, it is right ; τὸ χρῆν, necessity, *see 260, note.*

χρήζω, wish, desire

χρῆμα, *-άτος*, *n.*, matter ; τι χ., what in world ? 754, *note* ; *in pl.*, money, wealth.

χρηστός, *-ή*, *-όν*, *adj.*, good, kind ; (of land) rich, fertile ; τὰ χρηστά, prosperity.

χρόνος, *m.*, time.

χρύσεος, *-έα* *or -ῆ*, *-ον*, *adj.*, golden.

χρυσός, *m.*, gold.

χρυσο-φαής, *-ές*, *adj.*, with golden light.

χρυσο-φόρος, *-ον*, *adj.*, wearing gold.

χρώς, χρωτός (χροός, χροί, etc.), *m.* flesh.

χώ = καὶ δ (crasis).

χῶμα, *-άτος*, *n.*, mound.

χώρα, *f.*, place ; region.

χωρέω, *intrans.*, go ; go or come forth ; spread abroad ; depart.

χωρίζω, separate.

χωρίς, *adv.*, apart ; *with gen.*, far from.

ψάμαθος, *f.*, sand.

ψαύω, touch.

ψευδής, *-ές*, *adj.*, false.

ψευδῶ, deceive, cheat.

ψῆφος, *f.*, vote, sentence (*lit.* pebble for voting).

ψόγος, *m.*, blame.

ψυχή, *f.*, soul ; life.

ὅ, vocative particle.

ῶδε, *adv.*, thus.

ῶδις, *-ίνος*, *f.*, travail.

ῶθεω, ωσω, ἔωσα, thrust away.

ῶμοι, woe is me !

ῶμός, *-ή*, *-όν*, *adj.*, fierce, cruel, (*lit.* raw).

ἄν, ἀντα, ἀν, part. *of* εἴμι.

ἀνθεμαι, buy.

ἀνητός, -ή, -όν, *verbal adj.*, bought.

Ἄριων, ἄρως, *m.*, Orion (*in short in Attic*), mighty hunter who became constellation. See 1104, note.

ἄρσα, *aor. of* ὅρνυμι.

ἄσ, *adv.*, as; *with superl.*, ἀσ τάχιστο, as soon as possible;

how; *conj.*, (a) *final*, so that, that; ἀσ ἄν, 330, note; (b) *causal*, since; (c) *after verb of saying*, that; *with part. (esp. fut.) implies intention or purpose.*

ἄσ= *(with persons)*, to.

ἄσ, thus.

ἄστε *adv.*, just as, like; *conj.*, so that, *with inf. and ind. (consecutive)*.

